

FOR ENTRY FORM, SEE INSIDE OF BACK COVER.

1924.

ALL PREVIOUS SYLLABUSES ARE CANCELLED.

SYLLABUS

OF THE

LICENTIATESHIP EXAMINATION

(I.) September, 1924.

(II.) December, 1924—January, 1925.

(III.) April, 1925.



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W. 1

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

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HER MAJESTY THE QUEEN.

QUEEN ALEXANDRA.

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A. ALGER BELL.

1924.

THE LICENTIATESHIP EXAMINATION

FOR THE

Diploma of Licentiateship of the Royal Academy of Music.

This Examination is held three times a year, and is open to

**MUSICAL COMPOSERS, CONDUCTORS, PERFORMERS
AND TEACHERS,**

whether educated at the Academy or not.

1. The Examination takes place at the ROYAL ACADEMY OF MUSIC, LONDON, during the Academy Summer, Christmas and Easter vacations. The Easter Examination is held during a part of April, the Summer Examination early in September, and the Winter one usually occupies the last two weeks of December and the first week of January. The present syllabus applies to the Summer and Christmas periods, 1924, and to the Easter period, 1925, and Candidates may enter for any period. Candidates who enter for more than one period in one year may repeat their pieces when re-entering, or present different ones selected from the same lists, as they may prefer. In choosing their pieces Candidates are advised to be careful to observe the requirements stated at the head of each Subject of examination, as the presentation of a wrong piece or failure to fulfil any of the essential conditions of their entry will render them liable to disqualification.

2. The Fees for the whole Examination are Five Guineas. Candidates failing in any branch are qualified to attend future examinations on payment of a fee of Five Guineas for the whole Examination or the Practical Part only. Candidates failing in Paper Work pay a fee of One Guinea for each paper for which they re-enter, and One Guinea for Aural Tests in the event of failure therein.

Forms of Entry, properly filled up, together with the fees must be sent so as to reach the Secretary not later than June 30th, for the September Examination, October 31st, for the Christmas Examination, or February 7th, for the Easter Examination.

No entry will be accepted after these dates unless accompanied by an extra fee of 5/- per candidate, and no late entries can be accepted, under any circumstances, after July 12th, November 12th, and February 22nd, in the respective periods of Examination.

Candidates desiring to be examined in two Subjects, or the Teachers' and Performers' branch of the same Subject, must pay the full fee in each Subject or branch.

Candidates entering for the two branches of Teacher and Performer will be expected to submit different selections at the two Examinations.

3. Examinations in Scotland. According to special arrangements which have just been concluded, candidates in Pianoforte have the option of being examined in Glasgow, in both the practical and theoretical sections of the Examination. Entries must be sent to the Secretary of the Royal Academy of Music, London, in accordance with the particulars given in paragraph 2, and should be accompanied by a remittance of Six Guineas. **Entries for subjects other than Pianoforte cannot be accepted for Examination in Glasgow.**

Full particulars as to place of Examination can be ascertained about one month before the date fixed for examination.

4. Candidates who have entered for the September Examination will have the option of transferring their entry to the Christmas period on giving notice to the Secretary of their wish to do so not later than July 31st, but Candidates cannot be transferred from Christmas or Easter to the following Easter or September Examination, except under very special circumstances.

5. Any Candidate failing to attend for examination at the time appointed will forfeit the entry fee paid—except in cases of serious illness, notified to the Secretary at least three clear days before the time appointed for examination, and verified by a medical certificate. In such cases, a portion of the entry fee may, at the discretion of the Committee, be returned or transferred. In all cases of re-entry the full fee must be paid.

6. Candidates for examination in London in Singing, Pianoforte and Violin at the Christmas period may indicate whether they would prefer to be examined before or after Christmas Day. The Secretary will endeavour to comply with the wishes thus expressed, but cannot guarantee doing so; and in any case Candidates must accept the arrangements made for them as regards date and time of their examination, and also the Board of Examiners to whom they are allotted.

7. No Candidate in any Musical subject under 18 years of age and no Candidate in Elocution under 21 years of age will be permitted to enter for examination as a teacher. Diplomas issued prior to this regulation will, nevertheless, remain valid.

The Academy reserves to itself the power to refuse any entry for Licentiate Examination at its discretion.

8. All Candidates (except in Harmony, Elocution, Bandmastership, Theatrical Conductorship, and in Singing (Performers), and excepting such as hold any of the following British diplomas:—Mus. Doc., Mus. Bac., F.R.A.M., A.R.A.M., L.R.A.M., and F.R.C.O.) will be required to work a paper on Rudiments of Music, Musical Ornaments, and Harmony, as far as the chord of the dominant seventh, with inversions. This paper may also

include the harmonisation of a simple melody and of an unfigured bass. Two and a half hours will be allowed for working this paper.

All Candidates, with the exception of those in subjects VIII., IX. and X., will be required to pass a simple *viva voce* examination on Aural Tests, further details of which, including specimen questions, will be found on page 7.

Candidates in Singing (Performers), unless they hold one of the above Diplomas, will be required to work a paper on Elements of Music and Musical Ornaments.

Candidates in Singing (Teachers), in addition to the Rudiments and Harmony paper, will be required to work a paper on the Physiology of the Voice (see page 11), whilst those in Pianoforte (Teachers) and Organ must also work an additional paper on Form and Teaching (see pp. 15 and 19).

Candidates in Pianoforte Accompaniment must also work a paper on the Art of Accompanying (see p. 26).

Candidates in Aural Training and in Voice Culture must work (in addition to the Rudiments and Harmony paper) the special one required for each subject (see pp. 27, 28 and 30).

Candidates in Elocution must work the paper specified on page 32.

Candidates claiming exemption from any portion of the paper work or from Aural Tests must send proofs in support of such claim with their form of entry.

There is no exemption from the paper on the Physiology of the Voice.

9. The paper work may be done on the same day as the practical examination, or, if the Candidate so prefer, on the day previous, or the day after it. If two papers have to be worked they may be done on the same day, or on different days at the option of the Candidate. There will be two periods of paper work examination daily, starting at 10 a.m. and at 2.30 p.m. The papers on the Physiology of the Voice, Pianoforte Accompaniment, Aural Training, Voice Culture, and Elocution must be worked on a day previous to the practical examination. Provided the necessary accommodation is available Candidates may attend either the morning or afternoon period, it not being necessary to write notifying which period they select.

The result of the practical and paper work portions of the examination is posted to Candidates about a fortnight after the date of the practical examination.

In order to pass, Candidates are required to obtain at least seventy-five per cent. of the possible number of marks in each separate branch of the examination.

10. Candidates who succeed in the practical branch are not required to undertake that portion of the Examination again. If such candidates fail in the paper work, or any

portion thereof or in Aural Tests, they may attend future Examinations in that portion in which they have been unsuccessful, on payment of a fee of one guinea for each paper and one guinea for Aural Tests.

Those who succeed in the Theory papers, but fail in the practical branch, will be exempt from again working the said papers. The same applies to the paper on the Art of Accompanying, on Elocution, and on Form and Teaching for Pianoforte Candidates (Teachers) and Organ Candidates. This exemption applies only to Candidates at the September 1912 examination and later dates. Those succeeding in Aural Tests will at future examinations be exempt from that branch. The claim for exemption must be made on the entry form, but the full fee will nevertheless be payable by Candidates claiming it.

11. Candidates are expected to accept without question the award of the Examiners, and neither the Principal, the Examiners, nor the Secretary are authorised to enter into correspondence as to the reasons for the results communicated to them.

12. In Pianoforte, Organ, and Orchestral Instruments, no particular system of performance or fingering is insisted upon; the Examiners judge entirely by results. Candidates are not restricted to any particular edition of the works chosen, except where such is expressly mentioned.

13. Candidates who satisfy the Examiners in all portions of their examination (theoretical and practical) in any subject will be created **LICENTIATES OF THE ROYAL ACADEMY OF MUSIC**. They receive a Diploma to that effect, signed by the Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that the recipient is, in the judgment of the Examiners, competent to practise the specified branch for which the Diploma is granted. The Diploma also states whether such competency be as a composer, performer, teacher, or conductor.

Licentiates have the exclusive right to append the letters L.R.A.M. to their names.

In the absence of any request to the contrary, the Diplomas will, after they have been formally submitted to the Board of Directors at their meetings held in October, March and June, be sent to the addresses given by the Candidates on their forms of entry.

14. Candidates who have satisfied the Examiners in any class of any subject, will be eligible as Candidates in any other class of the same subject at a subsequent examination.

On payment of an enquiry fee of two shillings and sixpence Candidates will (after the completion of the examination period) be supplied with a statement of the marks awarded to them in each branch of their examination. This statement will be supplied only to Candidates. For paper work only, the total number of marks will

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be supplied without payment. Marks cannot be sent until about a month after completion of the examination.

15. The Committee of Management reserve to themselves the right of varying the Boards of Examiners and of appointing Examiners in addition to those herein specified, should occasion arise.

16. **Viva Voce Examination on Aural Tests.**—Specimens of the questions which will be asked in this examination are given below. These tests will be given daily during the examination period from 11 to 1.30 and from 3 to 6. The maximum marks allotted for this subject are 100. Marks required to pass, 75. The standard of difficulty of these tests will be very gradually increased during the next year.

SPECIMEN QUESTIONS.

All the following tests will first be played over, not more than three times, by the Examiner, on the Pianoforte, and the notes required to be sung will be well within the vocal compass of the Candidate.

Candidates will be required :—

- 1.—To recognise major, minor, diminished and augmented triads and their inversions, and to hum, sing or play, and also to name any note of the three sounded simultaneously.

N.B.—The chord will be played in close position, and the names of the notes will be required from the Candidate only after one note of the triad is played.

- 2.—To hum, sing or play, from memory a short musical phrase and to name the notes of any portion of the passage after the keynote has been played.

- 3.—To clap or tap a short rhythmical passage of reasonable difficulty, played on the piano, and to describe the note-lengths or rests of any portion thereof.

- 4.—To name perfect, plagal, interrupted, and imperfect cadences found in simple phrase-construction, and to describe the chords forming any cadence given.

N.B.—Inverted cadences will not be required.

17. Examination Papers set in former years may be purchased at the Academy, Price Sixpence each Paper :—

RUDIMENTS OF MUSIC, ORNAMENTS AND HARMONY :—

Nos. 27 and 28 (Christmas), 1913; 30 (September), 31 and 32 (Christmas), 1914; 33 (September), 35 and 36 (Christmas), 1915; 37 and 38 (September), 1916; 76, 77 and 78 (Christmas), 1922; 79, 80 and 81 (September), 82, 83 and 84 (Christmas) 1923; 85, 86 and 87 (Easter) 1924.

ELEMENTS PAPERS for Vocalists (Performers) :—

Nos. v²⁵, v²⁶ (1922); v²⁷, v²⁸ (1923); v²⁹ (1924).

FORM AND TEACHING (for Pianoforte Teachers):—

G¹, G², and G³ (September), H¹, H², and H³ (Christmas), 1916; I² (September), 1917; M¹, M², and M³ (September), 1919; Q² (September), R¹, R², and R³ (Christmas), 1921; T¹, T², and T³ (Christmas), 1922; U¹, U² and U³ (September), V¹, V² and V³ (Christmas), 1923; W¹, W² and W³ (Easter) 1924.

PAPERS FOR ORGAN CANDIDATES:—

On Practical Teaching.

E (1907). H (1910). I (1911). J (1912). K (1913). L (1914). M (1915). N (1916). O and P (1920). R. (1922).

Tests in Score Reading.

Nos. 4 (1910), 5 (1911), 6 (1912), 7 (1913), 8 (1914), 9 (1915), 10 (1916), 11 (1920).

AURAL TRAINING AND SIGHT-SINGING —

Nos. 1 (September), 2 (Christmas), 1921; 3 (September), 1922; 5 (September), 6 (Christmas), 1923; 7 (Easter) 1924.

VOICE CULTURE AND CLASS-SINGING :—

Nos. 3 (September), 4 (Christmas), 1923; 5 (Easter) 1924.

ELOCUTION :—

Nos. 5, 6, 1918; 7, 8, 1919; 11, 12, 1921; 13, 1922; 15, 16, 17, 1923; 18, 19, 1924.

ALSO

SUBJECT I. The Examination Papers of 1915, 1919, 1920, 1921, 1922, and 1923 (1s. each paper).

SUBJECT II. Diatonic and Chromatic Studies for Vocalists (Performers), price 1s.

SUBJECTS VI. and VIa. 1911, 1912, 1914, 1915, 1917, 1920, 1921, 1922, 1923 and 1924 (1s. each paper).

SUBJECT VII. Nos. 7, 1921; 8, 1922; 9, 1923; 10, 1924 (1s. each paper).

AURAL TESTS (price 3d.).

The Papers on the "Organs employed in Singing" (Subject II), Questions on "Touch" and the "Fingering" Tests (Subject III) are not published.

Papers supplied to order cannot be exchanged.

Examinations are held in the following Subjects:—

***HARMONY, COUNTERPOINT, AND COMPOSITION.** (Subject I.)

Examiners.—A. J. GREENISH, Mus. D., Cantab., F.R.A.M.; STEWART MACPHERSON, F.R.A.M.; JOHN B. McEWEN, M.A., F.R.A.M.; and H. W. RICHARDS, Mus. D., Dunelm, Hon. R.A.M.

Class 1.—COMPOSERS AND TEACHERS.

Candidates on entering their names must submit a Composition, consisting of a piece of some extent written for either voices or instruments, or both, such as the writer shall consider to afford a fair sample of his musical and technical powers. Any Candidate whose Composition has been approved, and who has been unsuccessful in the further examination, may enter again without submitting a second Composition.

Candidates will have to work a paper which will include tests in Harmony and Counterpoint (strict and free) in not more than four parts, also in Double Counterpoint, Canon and Fugue.

Thereafter they are required to attend a *vivâ voce* examination, when they will be catechised as to the capabilities of voices and instruments, and will be required to play from orchestral and vocal score, and from figured bass. They will also be expected to show some knowledge of standard works and may be required to modulate, or complete an unfinished musical sentence at the Piano.

Class 2.—TEACHERS.

Candidates in this division will submit no exercise, but will have to work the same paper as those in Class 1. The *vivâ voce* examination will comprise questions on the teaching of Harmony and Counterpoint, on the relation of Subject and Answer in a Fugue and a spoken analysis of the Fourth Symphony of Beethoven, from the Pianoforte arrangement of the full score. They will be expected to play at the Piano four-part exercises written in open score (with the use of the Alto and Tenor clefs), also examples of chords and their treatment; they may also be given ear tests in the naming of intervals, cadences and harmonic progressions.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are as follows:—

				Maximum Marks.
Reading from Score or Analysis	...	...	...	24
Figured Bass or Exercises	...	...	...	24
Modulation or Ear Tests	...	...	...	28
General Questions	...	...	...	24
				<hr/>
		Total	100	
Paper Work	...	...	...	100

75 marks required to pass in each branch.

* Entries in this subject will be accepted only for the Christmas period.

HARMONY, COUNTERPOINT, AND COMPOSITION. (SUBJECT I.)—Continued.

Candidates who have passed in the paper work but failed in the *viva voce* will not be required to do the paper again at a subsequent examination, but must pay the full fee.

SINGING. (Subject II.)

The Board will be constituted from the following:—HENRY BEAUCHAMP, Hon. R.A.M.; JOHN BOOTH, Hon. R.A.M.; F. PERCIVAL DRIVER, A.R.A.M.; EDWARD ILES, Hon. R.A.M.; J. FREDERICK KEEL, F.R.A.M.; FREDERIC KING, Hon. R.A.M.; AGNES LARKCOM, F.R.A.M.; THOMAS MEUX, Hon. R.A.M.; CHARLES PHILLIPS, F.R.A.M.; SELINA PITTS SOPER, A.R.A.M.; ARTHUR THOMPSON, F.R.A.M.; MARCUS THOMSON, F.R.A.M.; MARY WILSON, F.R.A.M.

In this subject, Teachers and Performers have a separate and distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entry fee and have two examinations.

TEACHERS' EXAMINATION.

It is expected that Candidates in this Class will have had some experience in teaching individual adult pupils, and they will be required to demonstrate practically the method adopted by them, answering questions on:—

- 1.—Breathing—registers—classification and compass of voices.
- 2.—Technical Studies best adapted to ensure sustained power, flexibility and correctness of attack and intonation.
- 3.—The meaning of tone-colour in the voice—its cause and effect.
- 4.—Faults in voice-production most commonly met with, giving practical illustrations of exercises for correcting the same.
- 5.—The principal attributes of beauty of vocal tone, and how to acquire them.
- 6.—Distinct and correct pronunciation, and diction in singing.
- 7.—The characteristics and interpretation of Recitatives of various periods.
- 8.—Phrasing, expression, and knowledge of vocal works, illustrating florid and dramatic styles of singing for each class of voice.

To sing: a *Recitative*, a portion of a *Cantabile movement*, and a portion of a *florid movement*, selected by themselves from the lists for Performers on pages 12 and 13.

To sing a piece at sight.

SINGING. (SUBJECT II.)—*Continued.*

To play on the pianoforte an accompaniment of some vocal piece to be chosen by the Examiners.

To undergo an Ear-test by singing and naming intervals.

Special Braille tests are provided for blind candidates.

Quality and Power of voice are not matters of consideration in this class. Style and Phrasing are the essential points.

To work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

To work a short paper on the organs employed in the art of singing, and on their respective functions in the production and use of the voice.

N.B.—This latter paper must be worked at the Academy previous to the Candidate appearing before the Examiners. Candidates may attend for the purpose on the day preceding their practical examination, or, if time permit, on the day of their practical examination. Three hours will be allowed for working this paper.

Candidates are required to provide their own accompanists.

The marks obtainable in this class are as follows:—

TEACHERS.	Maximum Marks.		
1. Paper Work on the Physiology of the Voice	8
2. Voice Production, including Breath Control, Blending of Registers and Correction of Faults	20
3. Pronunciation and Diction	12
4. Phrasing, Expression and Tone Colour	8
5. Teaching of Recitatives	8
6. Knowledge of Vocal Works and performance of Vocal Pieces	12
7. Accuracy of Ear	8
8. Reading at Sight and Accompaniment	12
9. Examiner's general impression of Candidate's capability as a Teacher	12
Total			100

75 Marks required to pass.

PERFORMERS' EXAMINATION.

Candidates will be required to satisfy the Examiners in the following tests:—

To sing Diatonic and Chromatic Studies, copies of which will be given to them on entering their names, or may be purchased at the Academy at any time (price 1s.).

SINGING. (SUBJECT II.)—Continued.

To prepare *all* the pieces in their respective lists, and sing such of them or any portion of them as the Examiners may select, either in the language in which the title is given, or in the English translation, at the option of the Candidate. The selected Pieces may be transposed a semitone or a tone higher or lower. Those marked * must be sung from memory.

Candidates are recommended to bring 2 copies of each of the songs.
To sing a piece at sight.

Special Braille tests are provided for Blind Candidates.
To work a paper on Elements of Music.

The pitch used at this examination is the Normal Diapason. Candidates are required to provide their own accompanists.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

DRAMATIC SOPRANO.

RECIT.	"Is this the son of Hercules?" (Part of No. 37)	{	... ... ... ... ... ...	Handel
AIR.	"Banish love from thy breast," ("Hercules") (Novello)			
SONG.	"Omnipotence," in C, Op. 79, No. 2... (Twenty Songs, Vol. III.) (Novello)	...	... ... ... ...	Schubert
*SONG.	"The Witches' Wood" (English Lyrics, ninth set, No. 3) (Novello)	...	... ... ... ...	Parry

LIGHT SOPRANO.

RECIT.	"O grant it, Heaven" ...	{	... ... ... ... ... ...	Handel
AIR.	"So shall the lute and harp awake" ("Judas Maccabæus") (Novello)			
*SONG.	"The bee buzz'd up in the heat" ... (No. 4 of Four Songs by Tennyson) (Novello)	...	... ... ... ...	A. C. Mackenzie
SONG.	"To one who passed whistling through the night" in C (Curwen) ...	...	... ... ... ...	C. Armstrong Gibbs

MEZZO-SOPRANO.

RECIT. AND AIR.	"Where shall I fly?" ("Hercules") (Novello)	...	...	Handel
*SONG.	"The Poet's Life," in E flat (No. 4 of Seven Songs) (Ascherberg)	...	... ... ... ...	Edward Elgar
SONG.	"A Lullaby" (Enoch & Sons)	...	... ... ... ...	Arnold Bax

CONTRALTO.

RECIT.	"Incline thine ear" ...	{	... ... ... ... ... ...	Bach
AIR.	"God's ensample thus to follow" (Solos from the Sacred Cantatas, Alto Set II.) (Novello)			
*SONG.	"To Freedom" ... (No. 1 of Four Songs, Op. 24) (Novello)	...	... ... ... ...	Rutland Boughton
SONG.	"Wind Flowers," in C, Op. 52, No. 2 (Larway)	...	... ... ... ...	Ernest Austin

TENOR.

RECIT.	"Lo! here, my love" ...	{	... ... ... ... ... ...	Hande
AIR.	"Love in her eyes sits playing" ("Acis & Galatea") (Novello)			
AIR.	"From my eyes salt tears are streaming" (Prout's Edition) (Augener) (Songs and Airs by J. S. Bach, Series I., No. 4) ...	...	... ... ... ...	Bach
*SONG.	"To the Memory of a great Singer" ... (Bright is the ring of words) (Augener)	...	... ... ... ...	Peter Warlock

SINGING. (SUBJECT II.)—Continued.

BARITONE.

RECIT. AND AIR. "Oh, Jove! What land is this?" {
 "I rage" } Handel
 ("Hercules") (Novello)

*SONG. "Hey, ho, the wind and the rain," Op. 23 Roger Quilter
 (No. 5 of Five Shakespeare Songs) (Boosey)

SONG. "The Pibroch," Op. 157 (Low Key) C. V. Stanford
 (No. 1 of Songs of a Roving Celt) (Enoch & Sons)

BASS.

RECIT. "Minaccie a me?" ("A threat to me?") ...
 AIR. "Del minacciar del vento" ("The wind that {
 fiercely rages") In C minor (No. 34, Standard Songs by Old Masters)
 (Ascherberg)

SONG. "My Song is of the Sturdy North," in C minor ... Edward German
 (No. 3 of Three Spring Songs) (Cramer)

*SONG. "The Vagabond" Vaughan Williams
 (Songs of Travel, Part I.) (Boosey)

The marks obtainable in this class are as follows:—

	Maximum Marks.
1. Quality and Volume ...	8
2. Production, including Breath Control and Blending of Registers ...	12
3. Correctness of Intonation ...	8
4. Vocalisation and Flexibility (including Excellence of Scales, Arpeggios, Shakes, etc.) ...	8
5. Distinctness and Correctness of Pronunciation ...	8
6. Phrasing, Expression and Variety of Tone ...	8
7. Accuracy, Rhythm, Time and Accent ...	8
8. Recitative ...	8
9. Interpretation ...	12
10. Reading at Sight ...	8
11. Examiner's General Impression of Candidate's Capability as a Performer ...	12
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Total	100

75 Marks required to pass.

PIANOFORTE. (Subject III.)

The Boards will be constituted from the following:—

CARLO ALBANESI, Hon. R.A.M.; VICTOR BOOTH, F.R.A.M.; AMBROSE COVIELLO, F.R.A.M.; HAROLD CRAXTON, Hon. R.A.M.; ISABEL GRAY, A.R.A.M., WELTON HICKIN, F.R.A.M.; W. J. KIFPS, F.R.A.M.; ERNEST KIVER, A.R.A.M.; T. B. KNOTT, F.R.A.M.; HERBERT LAKE, F.R.A.M.; VIVIAN LANGRISH, A.R.A.M.; LEO LIVENS, A.R.A.M.; DORA MATTHAY, F.R.A.M.; TOBIAS MATTHAY, F.R.A.M.; FREDERICK MOORE, F.R.A.M.; CLAUDE POLLARD, F.R.A.M.; CHAS. F. REDDIE, F.R.A.M.; FELIX SWINSTEAD, F.R.A.M.; LAWRENCE TAYLOR, A.R.A.M.; EGERTON TIDMARSH, A.R.A.M.; PERCY WALLER, Hon. R.A.M.; SEPTIMUS WEBBE, F.R.A.M.; CUTHBERT WHITEMORE, F.R.A.M.

PIANOFORTE. (SUBJECT III.)—Continued.

In this subject, Teachers and Performers have separate lists of pieces and a distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entry fee and have two examinations.

TEACHERS' EXAMINATION.

Candidates will be required to satisfy the Examiners in the following tests:—

- I. They must be prepared to play the whole or portions of a piece of their own selection from each of the three lists on pages 15 and 16 (three pieces in all).
- II. To play at sight the whole or portions of a piece selected by the Examiners.

No particular method or school of performance is favoured, provided the resulting performances are satisfactory. Musical intelligence and initiative are the main essentials.

- III. To play (from memory) all or any of the following scales and arpeggios:—

(a) Major and harmonic minor scales, the hands commencing a third, sixth, octave, or tenth apart; and chromatic scales, commencing a minor third, major or minor sixth, or minor tenth apart, all in similar and contrary motion. Minor scales in the melodic form will be required in similar motion only, an octave apart.

(b) Major, harmonic minor scales and chromatic scales (minor thirds only) in double thirds in similar motion only.

(c) Major, harmonic and melodic minor, and chromatic scales in double octaves in similar motion, the hands commencing an octave apart. Scales in double octaves in contrary motion in major keys only, both hands commencing on the key note.

(d) Arpeggios of major and minor common chords and their inversions, and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the same position of the chord.

All the scales and arpeggios, as above stated, to be played with *legato* and *staccato* touch; either finger or hand (wrist) *staccato* will be accepted:—four octaves in similar motion and two octaves in contrary motion, except scales in double octaves, which are to be played in three octaves in similar motion and two octaves in contrary motion. The scales and arpeggios in similar motion to begin on the lowest notes.

All scales and arpeggios in contrary motion to begin with the hands at their closest point.

All good methods of fingering will be accepted.

PIANOFORTE. (SUBJECT III.)—*Continued.*

IV. Candidates will be questioned on the teaching of the laws and facts of Touch and Technique, including the physical condition and action of the arm, hand and fingers, and their control in playing; on the application of these laws in Interpretation generally, and particularly as to Tone, Time and Duration. Also, they will be required to illustrate the various points raised, by playing excerpts from the tests given for fingering, and from the pieces brought for their examination. An elementary knowledge of the mechanism of the Pianoforte is also required.

V. Also to answer questions on the principles of fingering, exemplified in passages selected by the Examiners. Candidates are given an opportunity of studying this paper of Tests in Fingering at a Key-board for half-an-hour before their practical examination.

VI. To work a paper on the general principles of Form, as exemplified in pianoforte compositions; on the training of pupils, with special reference to the eradication or prevention of faults most frequently found in young pianists, and on the phrasing of given passages. Questions may be asked to elicit the Candidate's knowledge of pianoforte compositions suitable for young pupils (of a standard similar to the Associated Board's School Examinations of Music), particularly those of British Composers. Two and a half hours will be allowed for working this paper, and in order to pass, a Candidate must secure 75 per cent. of the total number of marks obtainable.

VII. To work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

VIII. Aural Tests (see page 7).

Blind Candidates.—Those who are acquainted with Braille notation will be permitted to study the Sight-reading and Fingering tests at a sounding pianoforte for one hour before their practical examination.

The Examination will last about half-an-hour.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.—FOR TEACHERS ONLY.

PRELUDE (only) in E flat, No. 7, Book I., from 48 Preludes and Fugues	J. S. Bach
PRELUDE and FUGUE in G minor, No. 16, Book I., from 48 Preludes and Fugues.	J. S. Bach
PRELUDE and FUGUE in D minor, No. 6, Book II., from 48 Preludes and Fugues ...	J. S. Bach
PRELUDE and FUGUE in F, No. 11, Book II., from 48 Preludes and Fugues...	J. S. Bach
CAPRICE and FUGUE in D minor (Bosworth & Co.) ...	W. Friedemann Bach
FUGUE in F sharp minor, Op. 41, No. 1 (Belaieff) ...	A. Liadow
PRELUDE and FUGUE in G, Op. 53, No. 5 ...	A. Rubinstein
"CAT'S" FUGUE ...	D. Scarlatti

PIANOFORTE. (SUBJECT III.)—Continued.

LIST B.—FOR TEACHERS ONLY.

SONATA in A, Op. 2, No. 2 (the whole work) ...	...	...	...	...	Beethoven
SONATA in D, Op. 10, No. 3 (the whole work) ...	...	...	...	...	Beethoven
SONATA in C sharp minor, Op. 27, No. 2 (the whole work) ...	...	...	...	...	Beethoven
SONATA in F, Op. 54 (the whole work) ...	...	...	...	...	Beethoven
SIX VARIATIONS on an Original Theme in F, Op. 34 ...	...	...	...	...	Beethoven

LIST C.—FOR TEACHERS ONLY.

FIFTH NOCTURNE in B (Bosworth & Co.) ...	...	...	...	...	C. Albeniz
SEGUIDILLAS, Op. 232, No. 5 (Spanish Musical Union) ...	...	...	...	...	I. Albeniz
NOCTURNE and VALSE (Trois Esquisses, Op. 7) (Durand) ...	...	...	...	...	L. Aubert
Berceuse in D flat (Zimmermann) ...	...	...	...	...	M. Balakirew
COUNTRY-TUNE (Murdoch, Murdoch & Co.) ...	...	...	...	...	A. Bax
PRELUDIUM in G minor, Op. 17, No. 22 (Belaïeff) ...	...	...	...	...	F. Blumenfeld
NOCTURNE, No. 2, from "Miniatu're Suite" (The Anglo-French Music Co.) ...	...	...	...	...	York Bowen
RÉVERIE D'AMOUR, Op. 20, No. 2 (J. Williams) ...	...	...	...	...	York Bowen
INTERMEZZO, Op. 117, No. 2 ...	...	...	...	...	Brahms
"THE PRINCESS" (Augener) ...	...	...	...	...	Frank Bridge
WALTZ in C sharp minor, Op. 64, No. 2 ...	...	...	...	...	Chopin
NOCTURNE in F sharp, Op. 15, No. 2 ...	...	...	...	...	Chopin
STUDY in F minor, Op. 25, No. 2 ...	...	...	...	...	Chopin
"PRUNELLA" (Augener) ...	...	...	...	...	B. J. Dale
VALSE, "La plus que lente" (Durand) ...	...	...	...	...	Debussey
BALLADE (Fromont) ...	...	...	...	...	Debussey
PRELUDIUM No. 1, of Three Preludes (The Anglo-French Music Co.) ...	...	...	...	...	F. Delius
CAFRISE in B minor, No. 4 of Four Pieces, Op. 2 (Doblinger) ...	...	...	...	...	E. von Dohnányi
Berceuse in E (No. 1 of Three characteristic pieces, Op. 26) (Ricordi & Co.) ...	...	...	...	...	M. Esposito
MODERATO (Second movement) from Sonata in E, Op. 43 (Ashdown) ...	...	...	...	...	H. Farjeon
GOYESCAS, No. 4 (Spanish Musical Union) ...	...	...	...	...	E. Granados
"SPINDRIFT" (The Anglo-French Music Co.) ...	...	...	...	...	Dorothy Howell
"THE DARKENED VALLEY" (Augener) ...	...	...	...	...	John Ireland
GONDOLIERA, No. 1 from "Venezia e Napoli" ...	...	...	...	...	Liszt
SAGA, Op. 13, No. 3 (Novello & Co.) ...	...	...	...	...	A. C. Mackenzie
CON IIMITAZIONE, Op. 18 (Weekes & Co.) ...	...	...	...	...	Tobias Matthay
PRELUDIUM, No. 1 of Four Sketches (Ricordi & Co.) ...	...	...	...	...	J. B. McEwen
AN IDYLL, No. 1 of Three Arabesques, Op. 7 (R. Forberg) ...	...	...	...	...	N. Medtner
No. 1 of Two Tales, Op. 20 ...	...	...	...	...	N. Medtner
CRACOVIANNE FANTASTIQUE, Op. 14, No. 6 (Bote and Bock) ...	...	...	...	...	I. J. Paderewski
ETUDE in F minor, Op. 19, No. 3 (Dieckmann) ...	...	...	...	...	E. Poldini
TOCCATA in A, from Popular Pieces (Augener Ed. 8300E) ...	...	...	...	...	Purcell
PRELUDIUM in D, Op. 23, No. 4 (Gutheil) ...	...	...	...	...	S. Rachmaninov
PAVANE POUR UNE INFANTE DEFUNTE (Schott & Co.) ...	...	...	...	...	M. Ravel
PETIT POCET (Ma Mère l'Oye, No. 2) (Durand) ...	...	...	...	...	M. Ravel
"HARK, HARK, THE LARK" (Augener) ...	...	...	...	...	Schubert-Liszt
NACHTSTÜCKE in D flat, Op. 23, No. 3 ...	...	...	...	...	Schumann
NOVELLETTE in D, Op. 21, No. 4 ...	...	...	...	...	Schumann
PHANTASIESTÜCKE in C minor, Op. 111, No. 1 ...	...	...	...	...	Schumann
"WATER WAGTAIL," Op. 71, No. 3 (Elkin & Co.) ...	...	...	...	...	Cyril Scott
IMPROVVISATION in A, Op. 10, No. 2 (Belaïeff) ...	...	...	...	...	A. Scriabin
PRÉLUDE ROMANTIQUE in C, Op. 54 (The Anglo-French Music Co.) ...	...	...	...	...	F. Swinstead

PERFORMERS' EXAMINATION.

Candidates entering as PERFORMERS must fulfil the requirements for TEACHERS, excepting that they will be exempt from working the paper on Form and Teaching, and from scales, arpeggios, fingering tests and questions on touch. One of the three test pieces, at least,

PIANOFORTE. (SUBJECT III.)—Continued.

must be played from memory. In addition, they must prepare a piece of their own choice, which need not be from one of these lists, but which must be of a similar standard to those given in List C. The Examiners have, of course, the option of hearing the whole or any portions of the pieces chosen. This examination consists of the performance tests, sight-reading tests, aural tests and the paper on Rudiments and Harmony only. A concert standard of performance is required. No particular method or school of performance is favoured, provided the results are satisfactory.

The Examination will last about half-an-hour.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.—FOR PERFORMERS ONLY.

PRELUDE and FUGUE in C sharp minor, No. 4, Book II., from 48 Preludes and Fugues...	...	...	...	...	J. S. Bach
OVERTURE, ARIA and GIGUE, from Partita No. 4 in D	...	...	...	...	J. S. Bach
PRELUDE and FUGUE in A minor (Peters, Vol. 211, No. 2)	...	...	...	...	J. S. Bach
TOCCATA and FUGUE in D minor (the whole work) (Peters, Vol. 210, No. 4)	...	...	...	...	J. S. Bach
TOCCATA and FUGUE in C (Breitkopf, No. 1371)	...	...	...	...	Bach-Busoni
PASSACAGLIA (Bote and Bock)	...	...	...	...	Bach-D'Albert
FUGUE in E flat, Op. 28, No. 2 (Ricordi & Co.)	...	...	...	...	G. Martucci
PRELUDE and FUGUE (with Chorale), Op. 35, No. 1	...	...	...	...	Mendelssohn

LIST B.—FOR PERFORMERS ONLY.

SONATA in D minor, Op. 31, No. 2 (the whole work)	...	...	...	...	Beethoven
SONATA in E flat, Op. 81a (the whole work)	...	...	...	...	Beethoven
SONATA in A flat, Op. 110 (the whole work)	...	...	...	...	Beethoven
SONATA in C minor, Op. 111 (the whole work)	...	...	...	...	Beethoven
FANTASIA, Op. 77 (the whole work)	...	...	...	...	Beethoven

LIST C.—FOR PERFORMERS ONLY.

EL ALBAICIN, from "Iberia," Book III., No. 1 (Spanish Musical Union)	...	...	...	...	I. Albeniz
TOCCATA (Murdoch, Murdoch & Co.)	...	...	...	...	A. Bax
"WHAT THE MINSTREL TOLD US" (The Anglo-French Music Co.)	...	...	...	...	A. Bax
POLONAISE in B flat minor, Op. 11 (Schott & Co.)	...	...	...	...	E. R. Blanchet
FIRST BALLADE in D minor (The Anglo-French Music Co.)	...	...	...	...	York Bowen
RHAPSODY in E flat, Op. 119, No. 4	...	...	...	...	Brahms
SCHERZO in C sharp minor, Op. 39	...	...	...	...	Chopin
WALTZ in A flat, Op. 42	...	...	...	...	Chopin
STUDY in A minor, Op. 25, No. 11	...	...	...	...	Chopin
"MASQUES" (Durand)	...	...	...	...	Debussy
VARIATIONS on a Theme by Glinka, Op. 35 (Belaieff)	...	...	...	...	Liaudow
NUIT D'ÉTÉ, No. 5 of 12 Etudes, Op. 11 (Zimmermann)	...	...	...	...	S. Liapounow
PRESTO MA NON TROPPO, No. 2 of Four Preludes (The Anglo-French Music Co.)	...	...	...	...	Leo Livens
MEPHISTO WALTZ	...	...	...	...	Liszt
FANTASIA, Op. 70 (Ricordi & Co.)	...	...	...	...	A. C. Mackenzie
Nos. 21, 22 and 18, from Variations and Derivations from an Original Theme, Op. 28 (Augener)	...	...	...	...	Tobias Matthay
LE GIBET, No. 2, from "Gaspard de la Nuit" (Durand)	...	...	...	...	M. Ravel
SCARBO, No. 3, from "Gaspard de la Nuit" (Durand)	...	...	...	...	M. Ravel
POLONAISE in A flat, Op. 27 (Augener)	...	...	...	...	S. Rosenblom
FINALE, from Etudes Symphoniques, Op. 13	...	...	...	...	Schumann
FIFTH SONATA, Op. 53 (Russian Edition)	...	...	...	...	Scriabin
VERS LA FLAMME, Poème, Op. 72 (Forberg)	...	...	...	...	Scriabin

PIANOFORTE (SUBJECT III.)—Continued.

BLIND CANDIDATES.

Candidates who are blind will be required to fulfil all the conditions set forth in their respective classes, excepting the sight reading test; they will be required instead to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

The marks obtainable in this subject are as follows:—

TEACHERS' EXAMINATION.							Maximum Marks.
List A ...	...	...	...	...	...	...	12
" B ...	...	...	...	...	...	...	24
" C ...	...	...	...	...	...	...	12
Reading	...	...	...	...	...	...	12
Scales and Arpeggios	...	...	...	...	...	...	8
Fingering Typical Passages	...	...	...	...	...	...	8
Questions on Touch ...	...	...	...	...	...	...	12
Examiners' Impression of Candidate's general Capabilities as a Teacher	...	...	...	...	...	...	12
Total							100

75 marks required to pass.

PERFORMERS' EXAMINATION.							Maximum Marks.
List A ...	...	...	...	...	...	...	16
" B ...	...	...	...	...	...	...	32
" C ...	...	...	...	...	...	...	16
Reading	...	...	...	...	...	...	12
Own Selection	...	...	...	...	...	...	12
Examiners' Impression of Candidate's general Capabilities as a Performer	...	...	...	...	...	...	12
Total							100

75 marks required to pass.

ORGAN. (Subject IV.)

Examiners.—G. D. CUNNINGHAM, F.R.A.M.; CHARLES MACPHERSON, Mus. D. Dunelm, F.R.A.M.; STANLEY MARCHANT, Mus. D. Oxon., F.R.A.M.; H. W. RICHARDS, Mus. D. Dunelm, Hon. R.A.M.; and REGINALD STEGGALL, F.R.A.M.

Candidates will be required:—

To play the whole, or portions, of a piece of their own selection from each of the following lists (two pieces in all).

To transpose a hymn-tune a tone or half-tone higher or lower; to read from four-part vocal score, including C clefs for alto

ORGAN. (SUBJECT IV.)—Continued.

and tenor parts; to harmonise a given melody; to harmonise an unfigured bass; to extemporise on a given subject; to modulate; and to read at sight.

To answer questions on the subject of Choir Training, and to give a model lesson to the Examiners on the teaching of Choir Training.

To work a Paper embracing questions on Form; on Pupil Treatment; the Practical Teaching of the Organ; and the Mechanism and Stops usually found in an English Organ of three manuals; and to show knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. The paper work may be done on the same day as the practical, or, if the Candidate so prefer, on the day previous, or the day after it, except in the case of those called for the practical portion on the first or last day of the examination. Two and a half hours will be allowed for working this paper, and in order to pass, a Candidate must obtain 75 per cent. of the total number of marks obtainable.

To work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

Candidates who are blind will be required to play the whole, or portions, of a piece of their own selection from each of the two lists A and B. They will also be required to play a hymn-tune, with registering appropriate to the verses of a hymn, which, with the tune, they may select from a list named by the Examiners. They will be required further to transpose the same into any key the Examiners may name; to harmonise a given melody; to harmonise an unfigured bass (the melody and the bass will be first played through, and then dictated a bar or two at a time); to extemporise on a given subject; and to modulate.

The *vivæ voce* and paper work portions of the examination will be the same as for other Candidates.

On entering, Candidates receive a specification of the Organ on which they will be required to play, and at a convenient time before their examination will have an opportunity afforded them of an hour's practice on the instrument.

The Examination will last about half-an-hour.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.

SONATA No. V. (Peters Ed., Book I.) ...	...	...	...	Bach
PRELUDE and FUGUE in D major (Peters Ed., Book IV.) ...				Bach

LIST B.

FANTASIA in E minor (Novello) ...	...	...	...	Silas
ENTRÉE DE FERVAAL ET CÉRÉMONIE RELIGIEUSE (Durand)				V. d'Indy-Guilmand

ORGAN. (SUBJECT IV.)—Continued.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
List A ...	16
B ...	12
Transposition	8
Vocal Score Reading	8
Harmonisation of Melody	8
Harmonisation of Unfigured Bass	8
Extemporisation	8
Sight-reading	8
Modulation	8
<i>Vivâ Voce</i>	8
Examiners' General Impression of Candidate's Capabilities	8
Total	100

75 marks required to pass.

ORCHESTRAL INSTRUMENTS.

(Subject V.)

Examiners.—SPENCER DYKE, F.R.A.M.; H. WESSELY, Hon. R.A.M.; ROWSBY WOOF, F.R.A.M.; JAMES T. LOCKYER, A.R.A.M.; B. PATTERSON PARKER, F.R.A.M.; HERBERT WALENN, F.R.A.M.; W. E. WHITEHOUSE, F.R.A.M.; CHARLES WINTERBOTTOM, Hon. R.A.M.; DANIEL WOOD; J. SOLOMON, F.R.A.M.; ALBERT E. MATT; GWENDOLEN MASON, F.R.A.M.; HAYDN P. DRAPER; WILFRED JAMES; AUBREY BRAIN; LEON GOOSSENS.

In this subject, Performers will be expected to play their Concerto from memory and to show a concert standard of proficiency; Teachers, on the other hand, will be required to answer questions on the form, treatment, and tonality of the pieces they may select for performance. Teachers will further be expected to answer questions on pupil treatment, and to show some knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. All Candidates will be required to work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

Candidates must be prepared to play the whole or portions of a piece of their own selection from each of the following three lists for their respective instruments (three pieces in all).

N.B.—The Pitch used at this examination is the Normal Diapason.

The Examination will last about half-an-hour. Candidates must provide themselves with a competent accompanist.

ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—Continued.

VIOLIN.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.

SONATA in A (last two movements)	...	...	...	...	...	<i>César Franck</i>
LITTLE SONATA, No. 4 (the whole work) (Anglo-French Music Co.)						<i>J. B. McEwen</i>
SONATA in G major, Op. 30, No. 3 (first and last movements) (Williams)	...	...	...	...	...	<i>Beethoven</i>

LIST B.

CONCERTO in A minor (first and second movements) (Augener)	...	...	<i>W. H. Reed</i>
FRAELUDIUM AND ALLEGRO (Schott)	...	...	<i>Pugnani-Kreisler</i>
CONCERTO in E minor (first movement only)	...	...	<i>Mendelssohn</i>
CONCERTO, No. 7, in A minor (first and last movements) (Williams)	...	...	<i>Rode</i>

LIST C.

ETUDE, NO. 35, in E flat (42 Etudes) (Augener or Peters Ed.)	...	...	<i>Kreutzer</i>
CAPRICE, NO. 5, in D major (24 Caprices)	...	...	<i>Rode</i>
ETUDE, NO. 40, in A major, Op. 36, (Peters, No. 1819b)	...	...	<i>Mazas</i>

All Candidates in this instrument will be examined as to their sense of pitch and questioned on the fingering of selected passages on the violin, and will be required to play at sight, to transpose (a semitone or a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners :—

All major and melodic and harmonic minor scales (three octaves) to be played with slurred bowing.

B flat, B and C major scales in thirds, in sixths and in octaves, to be played with slurred bowing (two octaves).

C sharp and D, both major and minor (melodic and harmonic), in thirds, in sixths and in octaves, to be played with separate bowings (two octaves).

Chromatic scales beginning on G, A flat, A, B flat, B, and C in three octaves, the rest in two octaves, to be played with legato bows only.

Arpeggios of all major and minor common chords and dominant and diminished sevenths in three octaves, to be played with slurred bowing.

VIOLONCELLO.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.

SONATA in G minor, Op. 65 (first movement)	...	...	...	...	<i>Chopin</i>
SONATA in F, Op. 6 (first movement) (J. Aibl)	...	...	...	...	<i>R. Strauss</i>
SONATA in D (slow movement and Scherzo) (J. Curwen)	...	...	...	...	<i>W. Y. Hurlstone</i>

LIST B.

CONCERTO in E minor, Op. 85 (last movement) (Novello & Co.)	...	...	<i>Edward Elgar</i>
CONCERTO in D (last movement) (J. Williams)	...	...	<i>Haydn</i>
VARIATIONS SYMPHONIQUES, Op. 23 (Durand)	...	...	<i>Boëllmann</i>

LIST C.

CAPRICE No. 4, in A, from Six Caprices, Op. 11 (Schott & Co.)	...	...	<i>F. Servais</i>
MORCEAUX DE SALON, No. 3, in C, or No. 6, in A, from Six Morceaux de Salon, Op. 5 (Durand)	...	...	<i>Leon Jacquard</i>

ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—Continued.

Candidates will be required to play at sight, to transpose (a semitone or a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners:—

All major and melodic and harmonic minor scales, *four* octaves compass, in detached and slurred bowings. All Chromatic scales (three octaves) in slurred bowing; also G major and D minor (harmonic form) in thirds, sixths and octaves in separate bows (two octaves); arpeggios of all major and minor common chords and dominant and diminished sevenths (in three octaves).

The marks obtainable for Violin and Violoncello are as follows:—

			TEACHERS.		PERFORMERS.
			Maximum Marks.		Maximum Marks
List A ...	...	...	8	...	12
" B ...	...	...	12	...	16
" C ...	...	...	12	...	12
Technique ...	...	...	16	...	16
Intonation ...	...	...	12	...	12
Tone ...	...	...	8	...	8
Style ...	...	...	12	...	12
Expression ...	...	...	4	...	4
<i>Vivá Voce</i> Questions ...	...	...	8	...	—
Reading |	...	...	8	...	8
Transposing }	...	...	
Total ...	...	100	...	...	100

75 marks required to pass.

HARP.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.

PIECE in G (arr. by H. Renié) (Durand)	...	...	...	...	...	Bach
ETUDE DE CONCERT, AU MATIN (Senart)	...	...	...	...	...	M. Tournier
SONATA No. 11 in A (to be played in A flat) (Macfarren's Edition) (Ashdown) ...	...	...	...	...	...	Mozart

LIST B.

SPRING FANCIES (No. 1) (Novello)	...	...	...	...	Hamilton Harty
IMPROMPTU, Op. 86 (Durand)	...	...	...	...	G. Fauré
LE JARDIN MOUILLÉ (Rouhier)	...	...	...	...	Jacques de la Presle

LIST C.

No. 38 (or 43), FROM 48 ETUDES (2nd Book)	...	...	...	...	F. J. Dizi
No. 10, FROM 48 ETUDES ...	...	...	...	...	F. J. Dizi
ETUDE No. 3, in E flat (Zimmermann)	...	...	...	...	A. Zabel

Candidates will be required to play at sight, to transpose, and to play from memory, at the discretion of the Examiners:—Major and melodic and harmonic minor scales, commencing a sixth, an eighth, and a tenth apart, in similar motion, extending to *four* octaves; major, and harmonic minor scales in contrary motion, commencing a third, a sixth, and an eighth apart, extending to two octaves.

Broken Chord Passages commencing a sixth, an eighth, and a tenth apart in similar motion, also divided between the two hands, extending over four octaves consisting of four notes in each hand.

ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—Continued.

Arpeggios of major and minor common chords and their inversions, commencing an eighth and a tenth apart, in similar motion, extending to three octaves; and in contrary motion, commencing a third, a sixth, and a tenth apart, beginning in the middle or at extreme ends, extending to two octaves; dominant sevenths and diminished sevenths and their inversions, a sixth, an eighth and a tenth apart, in similar motion, extending to three octaves; and in contrary motion with the same position in each hand or different positions in each hand, beginning in the middle or at extreme ends, extending to two octaves.

Arpeggios of the common chords to be played, also divided between the two hands (with four notes in each hand) extending to four octaves, *without* inversions. Arpeggios of the dominant sevenths in the same manner, but *with the inversions*, to display a knowledge of *Sons Harmoniques* (harmonics), *Sons Étouffés* (damped notes), and *Enharmonic Effects*.

The marks obtainable for Harp Playing are as follows:—

	Maximum Marks.
List A	12
" B	12
" C	12
Technique	16
Tone	12
Style, Phrasing	12
Reading	12
Transposing	12
Examiners' General Impression of Candidate's Capabilities as a Teacher or Performer	12
	<hr/>
Total	100

75 marks required to pass.

**VIOLA, DOUBLE BASS, FLUTE, OBOE,
CLARINET, BASSOON, HORN, TRUMPET AND
CORNET, &c., &c.**

Requirements in respect of any of the foregoing instruments will be sent to intending Candidates upon application.

The marks obtainable are allotted as for Harp.

*** BAND-MASTERSHIP. (Subject VI.)**

Examiners.—P. F. BATTISHILL, Hon. R.A.M.; B. J. DALE, F.R.A.M.; NEVILLE FLUX, F.R.A.M.; and Lieut.-Col. J. MACKENZIE-ROGAN, C.V.O., Mus. Doc., Hon. R.A.M.

Candidates, on entering their names, must submit an arrangement of—

Mozart's Symphony in G minor (Köch: verz. 550), first movement.
Grieg's, Norwegian Melodies, Op. 66, No. 18.

This is to be scored for Full Military Band, including two Saxophones (E flat Alto and B flat Tenor, written in Treble clef), Tenor (E flat) and Bass (B flat) Clarinets (also written in Treble clef), Trumpets in E flat (not B flat). The staves of each page must be numbered, or the names of the instruments indicated, as on the first page.

* Entries in this subject will be accepted only for the Christmas period.

BAND-MASTERSHIP. (SUBJECT VI.)—Continued.

This arrangement, which must be sent in by November 30th, must not bear the Candidate's name, but a Motto. This Motto is also to be written on the entry form after the Candidate's name.

If this arrangement be approved by the Board of Examiners, the writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score.

This will be followed by a *vivā voce* examination when he will be catechised on the compass and fingering and general knowledge of instruments used in military bands, on the distribution of parts in military scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on at least two wind instruments of his own choice (Trumpet and Cornet cannot be accepted as separate instruments) and to give a short exposition of the theory of conducting. He will also be given ear tests in the naming of intervals.

The *vivā voce* examination will last about half-an-hour.

Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter again without submitting other arrangements. A candidate passing in the *vivā voce* portion but failing in the paper work may attend a subsequent examination for that portion only, on payment of a fee of one guinea. Candidates succeeding in the paper work are not required to undertake this portion of the examination again.

The marks obtainable in this subject are allotted as follows:—

Vivā Voce.							Maximum Marks.
Playing	...	...	...	...	...	...	24
Conducting	...	...	...	...	...	...	24
Questions	...	...	...	...	...	...	24
Ear Tests	...	...	...	...	...	...	28
						Total	100
Paper.							
Harmony	...	...	...	...	...	...	40
Scoring	...	...	...	...	...	...	60
						Total	100

75 marks required to pass in each branch.

* THEATRICAL CONDUCTORSHIP. (Subject VIIa.)

The Examiners will be the same as for Band-Mastership.

Candidates on entering their names must submit an arrangement of—

Mendelssohn's Scherzo, No. 2 of Three Fantasias, Op. 16.
Grieg's Norwegian Melodies, Op. 66, No. 18.

* Entries in this subject will be accepted only for the Christmas period.

THEATRICAL CONDUCTORSHIP. (SUBJECT VIA.)—Continued.

for a Theatre Band, including the usual small proportion of Strings, Single Wood Wind, 2 Horns, 2 Cornets, 1 Trombone, Drums and a Pianoforte.

This arrangement, which must be sent in by November 30th, must not bear the Candidate's name, but a Motto. The Motto also to be written on the entry form after the Candidate's name.

If this arrangement be approved by the Board of Examiners, the writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score.

This will be followed by a *vivā voce* examination when he will be catechised on the compass and fingering of instruments used in orchestras, on the distribution of parts in scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing a solo on the Violin or some other orchestral instrument of his own choice (the Pianoforte is not accepted), and to give a short exposition on the theory of conducting. He will also be given ear tests in the naming of intervals.

The *vivā voce* examination will last about half-an-hour.

Any Candidate whose arrangements have been approved, and who has been unsuccessful in the other Examination, may enter again without submitting other arrangements.

The marks obtainable in this subject are allotted as follows:—

<i>Vivā Voce.</i>							Maximum Marks.
Playing	...	...	...	...	...	...	24
Conducting	...	...	...	...	...	...	24
Questions	...	...	...	...	...	...	24
Ear Tests	...	...	...	...	...	...	28
						Total	100
<hr/>							
Paper.							
Harmony	...	...	...	...	...	...	40
Scoring	...	...	...	...	...	...	60
						Total	100

75 marks required to pass in each branch.

PIANOFORTE ACCOMPANIMENT.

(Subject VII.)

Examiners.—VICTOR BOOTH, F.R.A.M.; HAROLD CRAXTON, Hon. R.A.M.; WELTON HICKIN, F.R.A.M.; CUTHBERT WHITEMORE, F.R.A.M.

PIANOFORTE ACCOMPANIMENT. (SUBJECT VII.)—Continued.

Candidates will be required :—

To prepare the accompaniments to the following, a selection from which will be made by the examiners.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

*DICHTERLIEBE, Op. 48 (Elkin Edition)	...	...	...	...	Schumann
WOTAN'S FAREWELL ("The Valkyrie") (Schott & Co.)	...	...	...	...	Wagner
SONG, "Prospice" (Augener)	...	...	...	...	C. V. Stanford
HAVANAISE, Op. 83, FOR VIOLIN (Durand)	...	...	...	...	Saint-Saëns

* These songs will be sung in English.

To play the accompaniment to a song with recitative at sight.

To play the accompaniment to an instrumental solo at sight.

To transpose a simple accompaniment a tone, semitone or minor third higher or lower.

To modulate.

To work a paper on the art of accompanying, on phrasing, and on touch.

Two and a half hours will be allowed for this paper which must be worked on the day previous to the examination.

To work the paper on Rudiments and Harmony specified on page 4.

A vocalist and instrumentalist will be in attendance.

The marks obtainable in this subject are as follows :—

	Maximum Marks.
Song accompaniments...	20
Instrumental accompaniment	20
Reading at sight (vocal accompaniment)	16
Reading at sight (instrumental accompaniment)	16
Transposition	12
Modulation	8
Examiner's general impression of candidate's capabilities	8
	<hr/>
Total	100

75 marks required to pass.

AURAL TRAINING AND SIGHT-SINGING.

(Subject VIII.)

The Board of Examiners will be constituted from the following :—A. J. GREENISH, Mus.D. Cantab., F.R.A.M., STEWART MACPHERSON, F.R.A.M., ERNEST READ, F.R.A.M., H. W. RICHARDS, Mus.D. Dunelm, Hon. R.A.M., FREDERICK G. SHINN, Mus.D. Dunelm, Hon. R.A.M.

The examination, which will be partly *viva voce* and partly written, will include tests in Singing at sight, Musical Dictation, Practical Musicianship, and Class-Teaching, as follows :

AURAL TRAINING AND SIGHT-SINGING. (SUBJECT VIII.)—*Continued.**Keyboard Work.*

- 1.—To play the whole or portions of a slow movement from a Beethoven Sonata in List B., or any piece in List C., on page 16 of the present Syllabus.
- 2.—To play at sight the whole or portions of a piece chosen by the Examiners.
- 3.—(a) To extemporese (in any key) short phrases leading up to any required cadence; (b) to harmonise a melody of moderate difficulty; (c) to modulate between related keys.

Sight-Singing.

- 4.—To sing at sight melodies of reasonable difficulty in either major or minor keys. One of these tests will be to sing the lower of two parts, while the upper part is played by the Examiner.

Class-Teaching.

- 5.—To give a lesson, in the presence of the Examiners, to a class of children (provided for the purpose), upon some point or points in Aural Training, such as:—Relative and fixed pitch, scales and keys, time and rhythm, intervals, transposition, modulation, melody-construction, phrasing and expression, memorisation, dictation, aural and sight-singing tests, etc.

N.B.—Facility in pointing on the Modulator (Sol-fa and Staff), and distinct writing on the Blackboard, will be considered essential; also readiness in improvising simple vocal and aural tests to illustrate any point in the lesson. *The candidate will be informed forty minutes beforehand of the subject or subjects to be dealt with in his or her lesson.*

- 6.—To play, and comment briefly upon, a simple composition of the candidate's own choice (*e.g.*, a short imaginative piece, a Scherzo, a short movement from a Suite or a Sonata, etc.), in such a way as to stimulate the musical interest of the class.
- 7.—To conduct a melody with due regard to its phrasing and expression.

N.B.—A copy of this melody will be supplied to the candidate when the subject of the lesson under (5) is announced.

Paper Work.

- 8.—To work the paper on Rudiments of Music and Harmony as set for instrumental candidates (see page 4).
- 9.—To work a further paper upon the following:—
 - (a) Class management.
 - (b) The principles of educational method and their application to the teaching of pitch, time, rhythm, and simple form, sight-singing, musical dictation, phrasing, etc.

AURAL TRAINING AND SIGHT-SINGING. (SUBJECT VIII.)—Continued.

- (c) The writing of exercises (such as melodies, etc.) to illustrate any detail of such teaching.
- (d) The writing of a brief synopsis of a lesson suitable for Junior, Intermediate, or Senior Aural Training Classes.
- 10.—To write from dictation :—
 - (a) A short melody of reasonable difficulty;
 - (b) A rhythm (without pitch);
 - (c) A simple test in two melodic parts;
 - (d) A short passage of four-part harmony consisting of Triads and the chord of the Dominant 7th, with their inversions. (The inner parts may be omitted if the bass is figured or if the chords are described.)
 - (e) The phrasing and expression of a short melody, as played by the Examiner.

A copy of this melody will be given to the candidate.

. The candidate will be required, in addition to the foregoing Dictation tests, to identify short extracts from *well-known* standard musical works, played by the Examiner.

N.B.—Three hours will be allowed for the paper under heading (9), and half-an-hour for the Dictation tests (10).*

The maximum marks obtainable in the *viva voce* portion of the Examination (headings 1—7 inclusive) will be as follows :—

1. Performance of selected Pianoforte piece	...	...	16
2. Playing at Sight	...	...	12
3. Playing Cadences, Harmonising Melody and Modulating			12
4. Singing at Sight	...	...	12
5. Aural Training Lesson	...	...	20
6. Lesson on a Composition	...	...	12
7. Conducting Melody	...	...	4
General Impression	...	...	12
		Total	100

N.B.—75 marks required for a pass.

In the Paper-work (headings 8—10 inclusive) the maximum marks obtainable will be :—

8. Rudiments of Music, etc.	...	...	...	...	...	100
9. Principles of Teaching, etc.	...	...	...	...	...	100
10. Dictation	...	...	...	...	...	100

N.B.—Under each of these three headings 75 per cent. will be required for a pass.

Candidates who are successful in any branch will not be required to undertake that portion of the Examination again. If such Candidates fail in either the paper on Rudiments of Music (8),

* An Examiner will give the dictation tests either before or after the working of the paper under heading (9). Candidates in the Aural Training Examination will be exempted from the Aural Tests specified on page 7.

AURAL TRAINING AND SIGHT-SINGING. (SUBJECT VIII.)—Continued.

the paper on the Principles of Teaching (9), or in Dictation (10), they may re-enter at a subsequent period for whichever part (or parts) they have failed in, at a fee of one guinea for each paper and one guinea for Dictation.

The Diploma in Aural Training and Sight-Singing does not qualify the Candidate in the teaching of Voice Culture and Class-Singing.

VOICE CULTURE AND CLASS-SINGING. (Subject IX.)

The Board of Examiners will be constituted from the following:—A. J. GREENISH, Mus.D. Cantab., F.R.A.M.; STEWART MAC-PHERSON, F.R.A.M.; ERNEST READ, F.R.A.M.; H. W. RICHARDS, Mus.D. Dunelm, Hon. R.A.M.

The Examination, which will be partly *viva voce* and partly written, will include the following requirements:

Keyboard Work.

- 1.—To play the accompaniments of the following songs:—
 (a) "Let the bright seraphim" (Novello) Handel
 (b) "Sound sleep" (Novello) Vaughan Williams
- 2.—To play at sight the accompaniment of an easy unison song (selected by the Examiners), at the same time singing the vocal melody, or incorporating it in the pianoforte part.
- 3.—(a) To play at sight from a simple three-part vocal score for female voices, written on separate staves with treble clef; (b) to transpose at sight a simple accompaniment up or down a major or minor second.

Sight-Singing.

- 4.—To sing at sight melodies of reasonable difficulty in either major or minor keys. One of these tests will be to sing the lower of two parts, while the upper part is played by the Examiner.

Class-Teaching.

- 5.—To conduct, and give a lesson in the presence of the Examiners, to a class of children (provided for the purpose) upon the interpretation of a two-part song, the actual notes of which will be known by the class.

N.B.—A copy of this song will be handed to the candidate forty minutes before the time of his or her examination.

- 6.—To give the class suitable exercises for breathing, voice-production, diction, etc., either as part of the lesson

VOICE CULTURE AND CLASS-SINGING. (SUBJECT IX.)—Continued.

referred to under heading (5), or as required by the Examiners, who, in addition, may put any questions to the candidate relating to the general work of a singing-class.

7.—To prepare and present two unison, two 2-part and two 3-part songs, upon which the questions under heading (6) may have reference. The Candidate must bring a copy of each of these songs to the examination room, and will further be required to sing from memory the first verse of either of the two unison songs to the words, pointing the melody at the same time on the Sol-fa Modulator.

N.B.—Facility in pointing on the Modulator (Staff and Solfa) and distinct writing on the Blackboard will be considered essential; also readiness in improvising simple vocal exercises which might be required in the course of the class lesson.

(2) Paper Work.

8.—To work the paper on Rudiments of Music and Harmony as set for instrumental candidates (see page 4).

9.—To work a further paper upon the following:—

- (a) Class management.
- (b) The principles of educational method and their application to the teaching of voice-production, breathing, enunciation, phrasing, expression, reading at sight (including the use of the Modulator and the giving of suitable tests), etc., as required in the singing class.
- (c) The choice of suitable unison, two-part and three-part songs, and their grading.
- (d) The writing of a brief synopsis of a lesson on a subject connected with the work of a singing class.

10.—To write from dictation:—

- (a) A short melody of reasonable difficulty.
- (b) A rhythm (without pitch).
- (c) A simple test in two melodic parts.
- (d) A short passage of four-part harmony consisting of Triads and the chord of the Dominant 7th, with their inversions. (The inner parts may be omitted if the bass is figured or if the chords are described.)
- (e) The phrasing and expression of a short melody, as played by the Examiner.

A copy of this melody will be given to the candidate.

* * The candidate will be required, in addition to the foregoing Dictation tests, to identify short extracts from *well-known* standard musical works, played by the Examiner.

N.B.—Three hours will be allowed for the paper under heading (9), and half-an-hour for the Dictation tests (10).*

* An Examiner will give the dictation tests either before or after the working of the paper under heading (9). Candidates in the Voice-Culture and Class-Singing Examination will be exempted from the Aural Tests specified on page 7.

VOICE CULTURE AND CLASS-SINGING. (SUBJECT IX.)—*Continued.*

The maximum marks obtainable in the *vivâ voce* portion of the Examination (headings 1—7 inclusive) will be as follows:—

1. Playing of Prepared Accompaniments	...	...	...	16
2. Playing Unison Song at Sight	...	...	...	12
3. Score-reading and Transposition	...	...	...	12
4. Singing at Sight	...	...	...	12
5. Lesson on Prepared Two-part Song	...	...	...	20
6. Voice Exercises, Questions, etc.	...	...	...	12
7. Pointing Unison Song on Modulator	...	...	...	4
General Impression	...	...	...	12

Total 100

N.B.—75 marks required for a pass.

In the Paper-work (headings 8—10 inclusive) the maximum marks obtainable will be:—

8. Rudiments of Music, etc.	...	...	...	...	...	100
9. Principles of Teaching, etc.	...	...	...	...	...	100
10. Dictation	...	...	...	...	...	100

N.B.—Under each of these headings 75 per cent. will be required for a pass.

Candidates who are successful in any branch will not be required to undertake that portion of the Examination again. If such candidates fail in either the paper on Rudiments of Music (8), the paper on the Principles of Teaching (9), or in Dictation (10), they may re-enter at a subsequent period for whichever part (or parts) they have failed in, at a fee of one guinea for each paper and one guinea for Dictation.

The Diploma in Voice Culture and Class-Singing does not qualify the Candidate in the Teaching of Aural Training and Sight-Singing.

* ELOCUTION. (Subject X.)

Examiners.—A. ACTON BOND, Hon. R.A.M.; WILTON COLE, A.R.A.M.; MRS. TOBIAS MATTHAY, F.R.A.M.; CONSTANCE NEWELL, A.R.A.M.; KATIE THOMAS, F.R.A.M.

This Examination is intended primarily for Teachers, and the general requirements are framed accordingly. Nevertheless, Candidates may state on the Examination Papers, and also on the Paper they are required to fill up for the *Vivâ voce* Examination, that they wish to be examined only as Performers. Candidates who enter as Performers only will work specified questions on the Examination Paper.

Candidates coming up for a second examination in the same year must prepare at least two fresh selections.

* The Winter Examination will take place after Christmas.

ELOCUTION. (SUBJECT X.)—Continued.

No Candidate under the age of 21 can be examined as a Teacher.

All Candidates will be required to work a paper in which questions will be asked on:—

The Art of Elocution and Diction.

- (a) Proper methods of Phrasing—*Candidates will be asked to indicate the phrasing in examples chosen by the Examiners.*
- (b) Voice Production.
- (c) The Organs employed in Speech.
- (d) The Technique of Elocution (*Rhythm, Inflection, Emphasis, Pause and Tone*).
- (e) General Faults in Elocution and Diction.
- (f) Prosody, with special reference to (a) Accent, Quantity; (b) Versification.
- (g) How best to study selections for presentation in public.

This paper will be worked on a specified day, either before or after the *viva voce* examination.

Time allowed, three hours. 75 per cent. marks required to pass.

At the *viva voce* examination Candidates will be required to recite one piece of their own choice from each of the lists on pp. 32 and 33 and answer questions thereon.

To answer questions on Voice Production, Prosody, Technical Errors and Defects of Speech.

To explain and demonstrate the best methods of teaching Elocution.

To read Poetry and Prose at sight.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

SELECTIONS.

(A)—CLASSICAL.

FOR WOMEN.

KING JOHN, Act III., Scene 4. "Lady, you utter madness," to exit of Constance.

CORIOLANUS, Act IV., Scene 2. The whole.

KING RICHARD II., Act V., Scene 3. From entry of the Duchess to "A god on earth thou art."

TAMING OF THE SHREW, Act IV., Scene 3. From beginning of scene to "Go, get thee gone, I say."

MERCHANT OF VENICE, Act III., Scene 2. Down to "Summon him to marriage."

TROJAN WOMEN (*Euripides*). Hecuba's speech: "Set the great orb" to "Greece will bless the tale it tells" (Gilbert Murray translation).

FOR MEN.

THE TEMPEST, Act V., Scene 1. Down to "I'll drown my book."

HAMLET, Act V., Scene 1. Down to exit of second Clown.

RICHARD III., Act I., Scene 4. Down to "Such terrible impression made my dream."

TROJAN WOMEN (*Euripides*). Menelaus' speech, "How bright the face" to "Bear her home" (Gilbert Murray translation).

(B)—OLD COMEDY AND MODERN DRAMA.

FOR WOMEN.

THE HUNCHBACK, Act IV., Scene 1. Down to "Protest that you are valiant!" (*Sheridan Knowles.*) (French's Acting Edition.)

ELOCUTION. (SUBJECT X.)—Continued.

THE LOVE CHASE, Act IV., Scene 3. From the entrance of Master Wildrake to his exit. (*Sheridan Knowles.*) French's Acting Edition.

MONEY, Act I., Scene 4. Down to Clara's exit. (*Lord Lytton.*) French's Acting Edition.

FANNY'S FIRST PLAY, Act II., p. 191. From "I don't feel that I did anything wrong really" to end of act. (*G. Bernard Shaw.*)

FOR MEN.

SHE STOOPS TO CONQUER, Act II., Scene 1. From Hardcastle's entrance, "I no longer know . . ." to "Your infernal house directly." (*Goldsmith.*) French's Acting Edition.

THE ROAD TO RUIN, Act I. Scene between Mr. Dornton and Harry, "So, sir ?" to end of Act. (*Thos. Holcroft.*) (French's Acting Edition.)

CÆSAR AND CLEOPATRA, Act I. The Man, "Hail, Sphinx!" to "read your riddle, Sphinx ?" (*G. Bernard Shaw.*)

(C)—POEMS.

FOR ALL.

Up at a Villa—Down in the City	...	...	...	...	<i>Robert Browning</i>
Darkness (omitting lines 10 to 41)	...	...	...	...	<i>Byron</i>
The Question	...	...	...	...	<i>Shelley</i>
The Golden Journey to Samarkand (Epilogue). (English Verse: edited by G. C. Mead, M.A., Cambridge University Press)	...	...	...	<i>J. E. Flecker</i>	
Spanish Waters (Ballads and Poems: Elkin Mathews)	...	...	...	<i>J. Masefield</i>	
Suppose (from "Flora") (Georgian Poetry, 1920—22: pub., Poetry Bookshop)	...	...	...	...	<i>W. de la Mare</i>
Chorus from "Atalanta" (Anthology, Shakespeare to Hardy: Methuen)	...	...	...	...	<i>Swinburne</i>
The Leaf Burners (Modern Poetry: Dent)	...	...	...	...	<i>Ernest Rhys</i>
Annabel Lee	...	...	...	...	<i>Edgar Allan Poe</i>
La Belle Dame Sans Merci	...	...	...	...	<i>Keats</i>
Corinna's going a-maying (omitting 4th stanza)	...	...	...	...	<i>Herrick</i>
Babylon. By A. E. (Golden Book of Modern English Poetry: Dent)	G. W. Russell				
The Changeling (An Anthology of Modern Verse: Methuen)	...	...	...	...	<i>Charlotte Mew</i>
A Musical Instrument (Shakespeare to Hardy: Methuen)	...	...	...	...	<i>Elizabeth Barrett Browning</i>

(D)—OWN SELECTION. FOR ALL.

This may be prose or verse, but should not exceed 30 lines in length.

The marks obtainable in this subject are as follows:—

	Maximum Marks.	
	Teachers.	Performers.
Voice Production	12	12
Enunciation	12	12
Gesture	4	4
Facial Expression	4	4
Memory	4	4
Sight Reading	12	8
General Interpretation (Rhythm, Phrasing, Continuity.)	8	8
Questions	16	8
Classical	8	12
Old Comedy	8	8
Poem	8	12
Own Selection	4	8
Total	100	100

75 marks required to pass.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application to the Secretary at that time or after. Each Syllabus applies to the Examination held at the following Michaelmas, Christmas and Easter Periods only.

By order of the Committee of Management,

J. A. CREIGHTON, *Secretary.*

ISSUED MARCH, 1924.

Licentiates of the Royal Academy of Music.

Lists of the names of persons who have been successful in passing the Examination for Licentiatehip previous to March, 1920, are published separately in two parts—Part I. before March, 1911; Part II. after March, 1911. Price 1/- each.

HARMONY, COUNTERPOINT, AND COMPOSITION.

TEACHERS.

Taylor, Bernard Edgerley (1922) | Tucker, Albert Edwin (1919)

SINGING.

PERFORMERS AND TEACHERS.

Gordon, Nellie Alice (1919) | Smith, John Melville (1922)

TEACHERS.

Adams, Mary Elizabeth (1922)	Harper, Harold Ernest (1922)
Angus, Glennie (1922)	Houchin, Florence Gertrude (1922)
Barbour, Eliza Bryden (1922)	Hudson, Dorothy (1921)
Barclay, Edith Ducat (1923)	Kermode, George Douglas (1922)
Bennett, Hortense Fanny (1923)	Lancaster, Walter James (1920)
Binns, Amy A. (1923)	Laycock, Ezra George (1922)
Boulden, James (1919)	Lemmer, Petrus Johannes (1922)
Bowden, Catherine Elizabeth (1919)	Levin, Eda (1920)
Bridger, Ronald (1921)	Lightwood, Helena Marie (1920)
Buxton, Montague (1923)	Logan, May (1923)
Campbell, Ernest Norman (1920)	Mace, Gertrude (1922)
Chandler, Lillian Bleakley (1922)	Maddox, Thomas Edward (1922)
Clarke, Frederick William, (1919)	Martin, Alberta (1923)
Clifford, Frederick James (1923)	McColl, Robert (1923)
Collar, Ethel (1919)	McKie, Kate (1922)
Cox, Edgar Atherstone (1922)	Merry, Dorothy Emily (1922)
Cox, Elsie Lucy (1922)	Miller, Charlotte Wyllie (1919)
Cox, Nellie M. (1919)	Moore, Percy Frederick (1922)
Cox, Sydney Thomas (1920)	Morgan, Thomas John (1919)
Craig, William Alexander (1921)	Murdoch, Margaret Livingston (1922)
Davies, Horatio (1920)	Oates, Kate Ethel (1922)
Dix, Mildred Kate (1921)	Oncken, James Martin (1922)
Dow, Grace (1923)	Page, Lucy Mabel (1919)
Dunian-Jones, Elsie (1921)	Parker, Alice M. Savile (1923)
Falkner, Martha Winifred (1920)	Parkes, Ernest (1923)
Favell, Eveline (1922)	Pettifer, Hilda (1922)
Feben, Marian (1922)	Pickard, Robert (1920)
Feist, Hilda (1919)	Radcliffe, Albert Henry (1919)
Ferguson, Roma (1920)	Rees, Elizabeth J. (1922)
Firth, Ernest (1919)	Richardson, Henry Thomas Forster (1922)
Fish, Mabel Dorothy (1921)	Roberts, William Thomas (1922)
Gibson, Mary (1920)	Rowlands-James, Ada (1920)
Gilberthorpe, Henry Tyas (1919)	Roy, Peter Macgregor (1920)
Goodenough, Annie Hessman (1919)	Runting, Wynne (1919)
Goodman, Adeline M. (1923)	Russe, Thomas (1920)
Grant, May (1922)	Samuels, Thomas Guthbert (1922)
Grey, Mabel (1922)	Saunders, James Arthur (1923)
Griffiths, Thomas Edwin Teasdale (1920)	

SINGING : TEACHERS—*Continued.*

Simpson, Thomas Ernest (1921)
 Smith, Jeanie Janet (1921)
 Spence, Isabella Agnes (1920)
 Tatton, Florence Adelaide (1919)
 Taylor, Ella (1923)
 Thomas, Morgan Emlyn (1921)
 Thornton, George Mortimer (1922)
 Tooley, Nellie Lucy (1922)

Wakefield, Edward (1919)
 Watson, Gladys Noel Mary (1922)
 Watson, Mona (1921)
 Weatherley, Kathleen Mabel (1922)
 Wilfrid-Jones, Hubert (1921)
 Williams, Dan (1919)
 Yacamini, David Taylor (1921)
 Yould, Arthur (1919)

PERFORMERS.

Allen, Birdie (1922)
 Anderson, Marjorie Minnie (1919)
 Ashman, Doris B. M. (1922)
 Augood, Martha Dorothy (1922)
 Austin, Mabel (1921)
 Baker, Mabel (1921)
 Baker, Muriel Alice (1922)
 Bale, Edith Mary (1921)
 Barfield, Kate (1921)
 Barker, Ethel (1921)
 Barnes, Katharine (1923)
 Basker, Gladys Mary (1921)
 Basson, Helen (1923)
 Bates, Florence Annie (1921)
 Bell, Gwendolyn G. M. (1919)
 Bell, Jennie Wardhaugh (1919)
 Benefield, Gladys (1923)
 Biedermann, Edith E. (1920)
 Biggins, George (1920)
 Bilby, Jessie (1921)
 Birkley, Mildred (1921)
 Blackburn, Elizabeth Pretoria (1919)
 Blake, Lillian Muriel (1920)
 Boardman, Florence M. (1922)
 Boggis, Irene May (1923)
 Boobier, Winnifred Ida Lendrum (1923)
 Brady, Winifred (1919)
 Brittain, Florence (1923)
 Broadbent, Annie Holden (1920)
 Brooks, Marjorie (1920)
 Brown, Dora Margarita (1923)
 Brown, Jessie A. (1921)
 Brown, Kathrine Margaret (1921)
 Brown, Norah L. (1922)
 Bryan, Lily Dorothy (1923)
 Bullivant, Ida Grace (1920)
 Bunting, Emilie (1921)
 Burr, Doris Maude (1920)
 Cantell, Elsie G. (1919)
 Carlton-Jones, Elizabeth (1921)
 Casswell, Eleanor Kathleen (1922)
 Challis, John (1919)
 Chambers, William Thomas Bradley
 (1921)
 Chapman, Cecil Dorothy (1919)
 Chapman, Monica (1922)
 Chisholm-Davies, Annie (Mrs. Fagotti)
 (1921)

Clark, Muriel Alice (1923)
 Clatworthy, Lily (1921)
 Clifton, Olive (1922)
 Cohen, Reba (1922)
 Coleman, Violet (1922)
 Coles, Olive Gwendoline Bessie (1920)
 Collins, Dorothy Margaret (1921)
 Cook, Winifred Susan Vivian (1920)
 Cookson-Armitage, Hilda Annie (1920)
 Cooper, Cordelia Mary Grace (1922)
 Counsell, Mabel (*née* Ibbotson) (1921)
 Cowan, Mary Clement (1921)
 Crawford, Aileen (1921)
 Cree, Vera (1919)
 Curtis, Chloe (1920)
 Davey, Kathleen Mary (1921)
 Davies, Isabella (1923)
 Davies, Jean (1923)
 Davies, Madge (1920)
 Davison, Ethel Florence (1920)
 Dean, Doris Queenie (1919)
 Deane, Theodora McNab (1919)
 Denney, Olive Gladys (1922)
 Dodds, Abigail Littleton (1921)
 Dormor, Marjorie (1920)
 Dove, Florence Ida (1922)
 Duke, Winifred (1922)
 Dymond, Stephanie Elise (1923)
 Edwards, Margery (1919)
 Elsom, Grace (1923)
 Emslie, Margaret (1923)
 Evans, Annie Hope (1922)
 Evans, Frank Temple (1920)
 Evans, Gwilym (1921)
 Evans, Phebe Elvira (1921)
 Fagotti, Annie (*née* Chisholm-Davies)
 (1921)
 Farnell, Ina (1919)
 Farrage, John Robert (1922)
 Fearnley, Percy (1920)
 Fentiman, Lena Blanche (1920)
 Ferguson, Catherine Regina (1923)
 Ferrier, Catherine Jean (1921)
 Fidler, Anne (1919)
 Fisher, Gladys M. (1922)
 Fismore, Elsie (1920)
 Foster, Hilda M. (1923)
 Foulsham, Edith Elizabeth (1923)

SINGING : PERFORMERS—*Continued.*

Fowkes, Alice May (1921)
 Francis, Margaret Amelia (1919)
 Frank, Ella Rosetta (1922)
 Fry, William Howard (1920)
 Fuller, Mary Agnes (1923)
 Fuller-Mills, Nanse (1922)
 Gadsden, Dorothy May (1921)
 George, Harold C. (1921)
 Glasson, John Stewart (1923)
 Goldswain, Edith May (1923)
 Gordon, Lilian Victoria (1922)
 Graham, Ruby (1920)
 Grainger, Louise Grace (1921)
 Greener, Maud (1922)
 Griffin, Amy Winifred (1919)
 Hadfield, Elsie (1919)
 Hall, Edna (1921)
 Hall, Garda (1922)
 Halse, Mollie Mary (1920)
 Hames, Dorothy (1920)
 Hamlin, Mary Frances (1923)
 Harriss, Reginald G. Vernon (1922)
 Hart, Edith (1922)
 Hart, W. Croly (1921)
 Hartley, Elizabeth (1922)
 Hathaway, Dorothy Adaline (1921)
 Hazelhurst, Kathleen (1921)
 Hedgecock, Evelyn May (1923)
 Hemery, Haydn Valentine (1922)
 Hemingway, Doris (1921)
 Hem soll, Hilda Minnie (1922)
 Hewkley, Dorothy Mabel Montalba (1921)
 Heywood, Janet Williams (1920)
 Higginbottom, William James (1921)
 Hill, Annie (1923)
 Hitchiner, Doris (1921)
 Hodgson, Ethel Winifred (1923)
 Holding, Ruby May (1919)
 Hollis, Gwendolyn (1923)
 Holmes, Mary Olivia Rose (1922)
 Hopkins, Doris (1922)
 Houseley, Ethel (1923)
 Howell, Edith (1921)
 Howell, Winifred Nellie (1919)
 Hyde, Florence (1923)
 Hydes, Edith Marie (1923)
 Ibbotson, Mabel (Mrs. Counsell) (1921)
 Ingleton, Dora (1922)
 Isaacs, Constance Madeleine (1923)
 Jacklin, Harold George (1922)
 James, Myfanwy Margaret (1919)
 Jarred, Mary (1922)
 Jolley, Elizabeth Jane (1920)
 Jinkings, Elsie Mary (1923)
 Johnson, Reginald (1922)
 Johnson, Violet Marguerite (1922)
 Jolley, Harold (1922)
 Jones, Adelaide M. (*née* Turnbull (1921))
 Jones, Dilys Mary (1919)
 Jones, Dora Florence (1922)
 Jones, Florence (1923)
 Jones, Gwenno (1922)
 Jones, Jenkin John Ceredig (1922)
 Jones, Vida (1923)
 Jones-Roberts, Rhoda (1923)
 Judd, Percy Charles (1920)
 Kitchen, Dorothy Mona (1920)
 Knott, Muriel Violet (1921)
 Lang, James (1921)
 Lawrence, Hilda (1922)
 Leadbeater, Doris Mary (1922)
 Lea-Dennis, Gwendoline Elizabeth (1922)
 Leonard, Eileen M. (*née* Wilkinson (1923))
 Leeds, Frederic Robert (1920)
 Lewis, Catherine (1923)
 Lewis, Catherine Ellinor (1923)
 Lewis, Emily May (1919)
 Lindley, Margery Wrisdell (1923)
 Linwood, Mabel (1919)
 Lloyd, Thomas Rees (1922)
 Lumley, Gwladys May (1920)
 Macdonald, Christina G. (1922)
 Machin, Jessie (1922)
 Macpherson, Josephine Rose (1921)
 Maddox, Gwendolen (1921)
 Maiden, Elsie A. (Mrs. Randall) (1921)
 Marshall, Constance Victoria (1921)
 Martin, Frances Hilda (1923)
 Matthews, Dorothy Mary (1921)
 McKenzie, Rose Tayler Kinnell (1923)
 Mellor, Elizabeth (1920)
 Milne, Olive (1923)
 Montgomery, Ruth Marguerite (1919)
 Moore, Mabel Francis (1923)
 Moore, Pansy (1919)
 Moreton, Irene (1922)
 Morton, Joanna Chalmers (1920)
 Morton, Matthew (1919)
 Mosley, Thomas Herbert (1922)
 Mutch, Beatrice Mabel (1920)
 Neale, Hilda (1921)
 Neave, Elsie (1921)
 Nettleship, Mary (1920)
 Niay-Darroll, Apolline Sara (1920)
 Nockels, Grace Lilian (1921)
 Noel, Audrey Beilby Noel (1919)
 Ogilvie, Dorothy Langlands (1923)
 Parsons, Ida Dorothy (1922)
 Pascoe, Enid Josephine (1923)
 Pattinson, Dorothy E. (1920)
 Paul, Greta (1920)
 Paull, Jean (1923)
 Penhorwood, Lily (1920)
 Penney, Queenie (1922)
 Phillips, Constance E. R. (1922)
 Platts, Ernest (1919)

SINGING : PERFORMERS—Continued.

Poole, Arthur Robert (1919)
 Poulton, Francis William (1920)
 Powell, Ida Nellie (1920)
 Prettyjohn, Ada Joséphine (1923)
 Priestley, Edmund (1919)
 Pring, Margaret Harriet (1922)
 Ramsay, Mai (1921)
 Randall, Elsie A. (*née* Maiden) (1921)
 Randell, Alice Emma (1922)
 Ransom, Edith Winifred (1921)
 Ransom, Norah W. (1919)
 Read, Hilda (1922)
 Rees, Emma (1920)
 Rees, Jessdanah (1923)
 Rich, Hilda (1923)
 Richardson, Doris (1920)
 Ridgeway, Agnes Alethea (1920)
 Rivers, Kate May (1922)
 Roberts, Hilda (1922)
 Robertson, Maggie (1920)
 Roe, Irene (1920)
 Roebuck, Ada Elizabeth Mary (1920)
 Rowe, Elsie Florence (1919)
 Russell, Roy Denbeigh (1920)
 Sames, Gladys Lilian (1920)
 Saunders, Josephine (1923)
 Savigar, Elsie M. (1922)
 Scholes, Annie (1921)
 Scholes, John William (1923)
 Scott, Elizabeth (1920)
 Seaton, Frank Richard Hayne (1920)
 Seymour, Bertha Therese (1920)
 Sheppard, Doris Gertrude (1921)
 Shorter, Hilda Lavinia (1922)
 Silk, Dorothé Marion Bowers (1919)
 Sinclair, Dora Jean (1921)
 Skirving, Lilian (1922)
 Sleigh, Elizabeth A. (1922)
 Smales, Renie (1923)
 Smith, Florence Alberta (1922)
 Smith, Sarah Hornabrook (1921)
 Smith, William James (1920)
 Snow, Ella Rosa (1923)
 Southard, Margaret Frances (1923)
 Staniforth, Margery (1922)

Stanley, Hilda W. Jasper (1919)
 Stephens, Adelina Maude (1921)
 Stoakes, Winifred (1921)
 Stokes, Eleanor Frances (1923)
 Syer, Dorothy (1919)
 Taylor, Hélène (1923)
 Taylor, Mary (1923)
 Thomas, Sebert (1923)
 Thompson, Marjorie (1919)
 Thompson, Maude M. L. (1920)
 Thurston, Kathleen Ethel (1921)
 Townsend, Sheila Campbell (1921)
 Treen, Kathleen Naomi (1921)
 Tresfon, Petronella Martina Eugenie (1919)
 Turnbull, Adelaide M. (Mrs. Edward Jones) (1921)
 Wallis, Adela Gertrude (1919)
 Wallis, Grace Annie (1921)
 Walter, Florence (1921)
 Walters, David Glynne (1920)
 Watkins, Heber Graham (1922)
 Watts, Frank (1920)
 Webb, Phyllis Marjorie (1922)
 Weeple, Marie Leonore (1922)
 Weightman, Margaret Esmé (1922)
 Welburn, Arthur Hamilton (1919)
 Wessels, Cecilia (1923)
 Whitter, John (1922)
 Wightman, John Neville (1923)
 Wilkinson, Eileen Mary (Mrs. Leonard) (1923)
 Wilkinson, Margaret (1922)
 Williams, Marie E. (1919)
 Willmott, William Henry (1922)
 Wilson, Dieudonné (1923)
 Wilson, Estella (1923)
 Wood, Gertrude Agnes (1920)
 Woodhead, Harold G. (1920)
 Wright, Lilian Gladys (1921)
 Wright, Phyllis (1920)
 Wyard, Winifred (1920)
 York, Edith Mary (1923)
 Zuidmeer, Susanna Johanna Cathrine (1923)

PIANOFORTE.

PERFORMERS AND TEACHERS.

Abbott, Mary Stewart (1919)
 Aiken, Nancy Beatrice (1919)
 Insall, Marjorie (1922)
 Kidney, Ella Florence (1920)
 Sowerby-Coo, Phyllis (1922)

Taylor, Edgar Charles (1922)
 Twizell, Jane (1920)
 Urquhart, Arthur Wilkinson (1920)
 Warburton, Annie Osborne (1921)
 Wilson, Kathleen Ruth (1919)

TEACHERS.

Abendana, Karlene Ione (1920)
 Abendana, Vivia Yvonne (1920)
 Abraham, Violet Ruby Isobel (1921)
 Abson, Clarice Mary (1922)

Adams, Beatrice Mary Victoria (1922)
 Adams, Doris (1921)
 Adams, Dorothy (1920)
 Adams, Juanita (1920)

PIANOFORTE: TEACHERS—*Continued.*

Addison, Nellie (1923)
 Agnew, Muriel (1923)
 Ainley, Edith Doris (1922)
 Ainsworth, Florence Mary (1921)
 Aitken, Winifred (1922)
 Alden, Phyllis Wenham (1923)
 Alderson, Thomas (1922)
 Alison, Irene Beatrix (1919)
 Allen, Doris Mary Beaublet (1923)
 Allen, Dorothy Beatrice (1922)
 Allen, Frances Marion (1921)
 Allen, George Sabine (1920)
 Allen, Marion Joyce (1922)
 Allen, Millicent (1923)
 Allnutt, Edith Grace (1920)
 Alvey, Hilda Doris (1919)
 Ambler, Edna Mary (1921)
 Ambler, Frank (1922)
 Amor, Winifred M. (1920)
 Amsden, Elaine (1923)
 Amstell, Eva (1919)
 Anderson, Alice (1923)
 Anderson, Christian Gairns (1922)
 Anderson, Mary Grace (1919)
 Anderson, William Robert (1919)
 Anderton, Elizabeth (1921)
 Andrew, Doris Annie (1919)
 Andrew, Edith (1923)
 Andrew, Ethel Mary (1920)
 Andrew, Marjery Annie Louise (1921)
 Appelboom, Beatrice (1920)
 Archer, Eileen Walsh (1919)
 Archer, Mary Townend (1919)
 Armistead, Kathleen Mary (1921)
 Armitage, Harriet Millicent (1919)
 Armstrong, Edith Eveline (1922)
 Armstrong, Jessie (1920)
 Armstrong, Marion Johnston (1922)
 Arnold, Kathleen Mary (1921)
 Arthur, Edith Gladys (1921)
 Ashley, Sydney Derick Morton (1923)
 Ashton, William Harvey (1922)
 Ashworth, Muriel (1921)
 Attlee, Lois (1922)
 Axford, Gertrude Emily (1922)
 Ayers, Ivy Victoria (1921)
 Aykroyd, Winifred Mary (1923)
 Ayres, Florence Emma (1922)
 Babbage, Theresa May (1919)
 Bailey, Doris Ellerton (1923)
 Bailey, May (1921)
 Bailie, Mona G. (1923)
 Baird, Nora (1922)
 Baker, Gladys May (1919)
 Baker, Margery Megary (1923)
 Ball, Kathleen (1923)
 Ball, William James (1920)
 Ballam, Anna Jane Gwladys (1920)
 Bambury, Phyllis Norma (1919)
 Bance, Dorothy (1919)

Band, Phyllis Mary (1920)
 Barker, Elsa Marjory (1919)
 Barnard, Elsie Irene (1922)
 Barnes, Nora (1922)
 Barnett, Ethel (1922)
 Barnett, Frances Mary (1919)
 Barnett, Phyllis Doreen (1920)
 Baron, Guy (1922)
 Barr, Kathleen May (1921)
 Barrington, Dorothy Amy (1923)
 Barrow, Cécile Joan Dewing (1922)
 Barry, Elinor M. (1922)
 Barton, Margaret (1922)
 Bashforth, Joyce (1922)
 Bastard, Constance Margery (1922)
 Bateman, Helen (1921)
 Bates, Caroline Louise (1921)
 Bateson, Frederic (1923)
 Batley, Phyllis (1920)
 Batson, Doreen Nancy (1921)
 Batts, Dorothy Evelyn (1923)
 Bayliss, John Frederick (1922)
 Beal, Edith Mabel (1921)
 Beaumont, Winifred Marjorie (1923)
 Beaver, Florence Ella (1919)
 Beck, Dorothy Nora Alice (1920)
 Beddie, Mary S. B. (1922)
 Beer, Sybil Mary (1919)
 Beeton, Winifred May (1919)
 Beken, Frances May (1921)
 Bell, Alice (1921)
 Bell, Florence May (1922)
 Bell, Nellie Mina Neville (1920)
 Bell, Winifred Elizabeth (1922)
 Bendall, Phyllis May (1920)
 Bennet, Kathleen Charlotte (1922)
 Bennett, Eleanor Mary (1921)
 Bennett, Ethel Amy (1920)
 Bennett, Hortense F. (1921)
 Bennett, Winifred M. (1923)
 Bentfield, Doris Corinne (1921)
 Bergström, Ebba (1919)
 Berry, Cecil Victor (1922)
 Berry, Everard (1923)
 Bertalot, Ruth Lilian (1919)
 Bett, Sidney George (1921)
 Bettle, Florence Amelia (1919)
 Bickell, Joyce (1922)
 Bickell, Kathleen F. (1922)
 Bidgood, Una Florence Joan (1921)
 Biltcliffe, Florence (1921)
 Binns, Beatrice Helena (1922)
 Bisher, Esther (1921)
 Black, Bertha Leighton (1923)
 Black, Isabella Ethel (1920)
 Blake, Agnes (1922)
 Blake, Evelyn Amy (1922)
 Blaker, Elizabeth (1921)
 Blatch, Jessie Margaret (1919)
 Bleby, Edith Winifred (1921)

PIANOFORTE : TEACHERS—Continued.

Bloomfield, Jessie Caroline (1919)
 Boast, Gladys (1923)
 Bocock, Frances Elaine (1922)
 Boden, Marjorie Katharine (1919)
 Bolander, Marian Augusta (1919)
 Bolden, Alberta K. (1921)
 Bolton, Helen (1919)
 Bond, Margaret Eileen (1920)
 Bone, George Sydney Alexander (1921)
 Bool, Eleanor (1919)
 Bool, Millicent (1919)
 Booth, Beatrice Marjorie (1920)
 Booth, Marjorie Florence (1921)
 Bosomworth, Jessie A. R. (1922)
 Bostock, Kathleen Risque (1922)
 Boulden, Dorothy Margery Ward (1921)
 Bowen, Irene Llewelyn (1921)
 Box, Winifred Annie (1922)
 Brabner, Olive Maud (1920)
 Bradbury, Martha (1920)
 Braddock, Gladys Marie (1921)
 Brady, Patricia Josephine (1922)
 Braithwaite, Mary Elizabeth (1923)
 Bramwell, Lilian Vera (1921)
 Brandon, Ida C. (*née* Furnival) (1921)
 Brassington, Gladys Molly (1922)
 Bray, Madeleine Ellen (1923)
 Brazier, Gladys (1921)
 Brett, Gertrude Maud (1920)
 Brewer, Bernice Winifride (1921)
 Brewer, Elsie (1919)
 Bridge, Ianthe Elvy (1921)
 Bridges, Elsie Elizabeth (1923)
 Bridgeman, Edith Dorothy Braund (1921)
 Brierley, Marguerite (1920)
 Brighouse, Marjorie (1920)
 Bristol, Constance (1921)
 Bristow, Dora Mildred (1922)
 Bristow, Edith Mary (1919)
 Bristow, Florence Eleanor (1920)
 Brittan, Ethel Betty (1920)
 Britten, Agnes Victoria (1920)
 Broadley, Ernest (1923)
 Broadley, Thomas William (1921)
 Brodhurst, Grace Brenda (1921)
 Brooks, Doris Mary (1920)
 Brooks, Edna (1922)
 Brooks, Helena (1919)
 Brotherton, Marjorie Ada (1919)
 Brown, Dora Challen (1919)
 Brown, Eleanor Lilian Atherton (1921)
 Brown, Jeannie Staveley (1920)
 Brown, Mary Mackenzie (1922)
 Brown, Veronica Mary (1923)
 Brown, Winifred Irene (1923)
 Browne, Ena Kathleen (1921)
 Browning, Gwendolen Helena (1919)
 Bryan, Evelyn Beatrice Beaumont (1919)

Bryant, Victoria Marie (1919)
 Buchan, A. Elsa (1921)
 Buck, Winifred Howard (1921)
 Buckingham, Francis Walter (1923)
 Buckingham, Mabel (1920)
 Buckley, Matilda Lees (1922)
 Buggs, Margaret (1921)
 Bunker, Edith Edna Millie (1922)
 Bunker, Marjorie (1923)
 Burch, Dorothy Louise (1921)
 Burch, Elsie Mabel (1919)
 Burke, Edith (1920)
 Burke, Emily Madeleine Gertrude (1919)
 Burnett, Marjorie Katherine (1921)
 Burr, Florence Jessie (1923)
 Burrin, Elsie (1921)
 Burroughs, Ethel Annie (1922)
 Burt, Marjorie A. (1922)
 Bush, Gladys Mary (1921)
 Butcher, Frances Anne (1921)
 Butler, Constance (1923)
 Butler, Enid Mary Victoria Culverhouse (1922)
 Butler, Grace Langsdale Peile (1922)
 Buxbaum, Gertrude (1919)
 Buxton-Daebitz, Frida (1922)
 Byass, Julia Helena (1921)
 Byles, Winifred Kingham (1921)
 Byron, John Edmund (1919)
 Cadman, Muriel Flower (1919)
 Cairney, Edith Agnes (1919)
 Cairns, Lilian (1921)
 Caldecott, May (1920)
 Callander, Mary Hutton (1921)
 Callaway, Doris Emily (1921)
 Cameron, Helen Margaret Alexandrina (1923)
 Cameron, Jean Morrison (1923)
 Campany, Georgina F. (1921)
 Campbell, Catherine (1919)
 Campbell, Gladys Anne Margaret (1923)
 Campbell, Gladys Joy (1923)
 Caplin, Marjorie (1923)
 Capon, Gladys E. (1919)
 Capper, Sarah Elizabeth (1921)
 Cardew, Agnes (1921)
 Carré, Rose Metcalfe (1921)
 Carrivick, Olive Amelia (1923)
 Carruthers, Harold (1921)
 Carson, Joyce (1919)
 Carter, Dorothea Burnett (1923)
 Carter, Mamie (1922)
 Carter, Theodosia Mary (1920)
 Carter, Thomas Henry (1919)
 Caswell, Harriet Elizabeth (1921)
 Caville, Dorothy (1921)
 Chaffin, Audrey (1921)
 Chalkley, Beatrice Mary (1919)
 Chalmers, Annie B. (1921)
 Chalmers, Mary Kidd Page (1923)

PIANOFORTE: TEACHERS—Continued.

Chambers, Elsie (1922)	Cosens, Emmie Grace (1921)
Chambers, Percy Charles (1922)	Cotton, Arthur Thomas (1923)
Champion, Gwen (1920)	Couchman, Alice (1921)
Champney (Doris) Phoebe (1923)	Coulbeck, S. Eunice (1922)
Chapman, Winifred Mary (1919)	Coulter, Mary Margaret (1922)
Chappell, Alice (1920)	Coulthard, Frances Helen (1919)
Charlesworth, Hilda (1923)	Coupé, Elizabeth (1921)
Charlton, Elaine (1920)	Cousens, G. Audrey Kathleen (1920)
Charman, Isabel Kathleen (1920)	Covenay, Sidney Louis (1920)
Christian, Edith Summers (1922)	Coward, Helen Doris (1922)
Christie, Isobel Mary (1920)	Cowell, Doris (1921)
Church, Dorothy Winifred Mona (1920)	Cowl, Adah Doreen (1922)
Clark, Barbara Doris (1921)	Cowley, Gladys Irene (1922)
Clark, Joyce McGown (1923)	Cowling, Winifred Annie (1921)
Clark, Kathleen Mary (1921)	Cox, Doris (1920)
Clarke, Marjorie Annie Elizabeth (1921)	Cox, Elsie (1921)
Clarke, Mary Charlotte (1921)	Cox, Natalie Janet (1921)
Clarkson, Liliás Aileen (1920)	Crabtree, Edward (1922)
Clarkson, Lucile Elsa (1922)	Craig, Eleanor Jane (1920)
Claxton, Helen Edith (1919)	Craigen, Mary Isobel (1921)
Claye, Nora (1922)	Crawford, Alfred Williams (1921)
Clayton, Alice Morten (1923)	Crawford, Dorothy Strathearn (1921)
Clayton, Emily Sadie (1921)	Cree, Violet (1922)
Clayton, Esther (1922)	Creed, Rita Constance (1923)
Clayton, Marjorie Kathleen (1923)	Creelman, Annie Dorothy Hilda (1921)
Clinch, Florence Emily (1922)	Cregan, Blanche Mabel (1920)
Clinch, Gladys Ellen (1921)	Crisp, Sylvia Mary (1922)
Clixby, Margaret Mary (1922)	Cronin, Kathleen Jessie (1921)
Clough, Irene (1922)	Crosland, Freda E. (1921)
Clowes, Clarice Marie (1923)	Crosland, Jessie (1921)
Coates, Lorance Marguerite (1923)	Cross, Violet Gertrude (1920)
Cobby, Rita Olive (1919)	Crossley-Billing, Edna C. (1923)
Cochran, Leslie Tudor (1922)	Cruickshank, Mary Gibson (1923)
Cocks, Doris Briant Fuller (1921)	Crute, Francis George (1923)
Coldwell, Vida Connie (1920)	Cubbon, Annie Gertrude (1921)
Cole, Elsie Marjorie (1922)	Cullen, Mary Kathleen (1919)
Cole, Rachel (1919)	Culpin, Mary Johanna (1919)
Cole, Winifred Eleanor (1919)	Cummuskey, Kathleen Mary (1922)
Collier, Cassandra Beatrice (1921)	Cunningham, Madge L. P. (1920)
Colling, Edith (1919)	Cunningham, Marion Strathearn (1922)
Collinge, May (1919)	Cunningham, Moray Maxwell (1919)
Collins, Ethel Margaret (1923)	Cunningham, Nellie (1919)
Collopy, Margaret (1921)	Curran, May (1923)
Colson, Ruby Rachel Elizabeth (1922)	Curtis, Dorothy May (1919)
Cook, Florence A. (1922)	Cuthbert, Ellen Florence (1921)
Cook, Florence Charlotte (1919)	Dales, Dorothy Powella (1923)
Cook, Nora A. (1921)	Dally, Alfred Brinley (1922)
Cooke, Vera Eugene (1920)	Danby, Dorothy W. (1921)
Cooke, Winifred F. (1920)	Dancy, Edith Muriel (1923)
Cooper, Cordelia Mary Grace (1922)	Danskin, George William (1922)
Cooper, Edith (1923)	Darroll, Dorothy (1923)
Cooper, Edmund Thorne (1919)	Dauncey, Magdeleine (1921)
Cooper-Evans, Glenys (1920)	Daunt, Dulcie Helena H. E. (1921)
Cope, Dorothy Cowlishaw (1923)	David, Elise Margaret (1922)
Corby, Nancy H. (1921)	Davies, David Thomas (1923)
Corjeag, Nora (1921)	Davies, Dilys Mary (1922)
Corlett, Katharine Ranee (1919)	Davies, Ida B. H. (1919)
Cornell, Winifred Annie (1923)	Davies, Margaret (1922)
Cornfoot, Flossie Helen (1919)	Davies, Margaret E. (1922)
Cornish, Mary Alice Clara (1920)	Davies, Margaret Elizabeth (1920)

PIANOFORTE: TEACHERS—*Continued.*

Davies, Marjorie Massey Pryce (1922)
 Davies, Marjorie Turnbull (1920)
 Davin, Mina (1921)
 Davis, Gwendoline (1923)
 Davis, Irene (1919)
 Davis, Joan Harwood (1922)
 Davy, Vera Kathleen (1923)
 Dawes, Ethel (1920)
 Dawkins, Doris (1921)
 Dawson, Ada May (1922)
 Dawson, Eileen M. (1921)
 Dawson, Lizzie Alice (1922)
 Dawson, Michael Warton (1923)
 Dawson, Vera May Geraldine (1923)
 Day, Ethel Mary (1923)
 Dean, Doreen (1922)
 Dean, Thomas Percival (1923)
 Dear, Dorothy E. K. (1923)
 Deas, Dora Isabelle (1923)
 Denison, Barbara (1923)
 Dennis, Francis Emily (1923)
 Derrick, May B. (1921)
 Derry, Hilda Mary (1921)
 Derry, Ida Marie (1921)
 Dewar, Margaret Cecilia Harford (1922)
 Dickinson, Winifred Maud (1922)
 Dickson, Catherine Campbell (1921)
 Dickson, Frances Aster (1923)
 Dickson, Gertrude Elizabeth (1923)
 Dickson, Margaret Irene McEndoe (1921)
 Dight, Violet Annie (1922)
 Dixon, Janie (1922)
 Dixon, Joan Phyllis (1920)
 Dixon, Rosina Marion (1923)
 Doak, Isabel (1919)
 Dodd, Marguerite (1923)
 Dodd, Norah Euphemia (1923)
 Dodds, George Frederick (1922)
 Dolley, Marguerite E. Burgoyne (1921)
 Douglass, Eleanor Jane Anne (1922)
 Doward, Doris (1919)
 Dowling, Mary Monica (1923)
 Downey, Mary Rose (1922)
 Drake, Dorothy Louise (1922)
 Drake, Elsie (1922)
 Drake, Josephine Mary (1922)
 Draper, Gladys Marjorie (1923)
 Drinkwater, Jill (1921)
 Drummond, Janet Douglas (1923)
 Duncalfe, Marion Winifred (1923)
 Dunkley, Rose Mary (1920)
 Durbridge, Phyllis Ruth (1922)
 Durrant, Frederick Thomas (1920)
 Duthoit, Audrey Mary Carola (1921)
 Dyer, Marie (1921)
 Dykes, Phyllis Laidlaw (1920)
 Eade, Marjorie Grace (1923)
 Eadie, Isobel (1922)
 Eagan, Gladys Hilda (1921)
 East, Evelyn Mary (1923)
 Easton, Douglas Scott (1921)
 Easton, I. Gertrude (1922)
 Eaton, Vida (1920)
 Edmundson, Gladys M. (1921)
 Edwards, Jessie Mary (1919)
 Edwards, Lily (1921)
 Egan, Katrina Agatha (1920)
 Egginton, Douglas (1923)
 Ellam, Charles (1922)
 Elliot, Dorothy Mary (1920)
 Elliott, Rosalie Jean (1919)
 Ellis, Emily (1919)
 Ellis, Emily Matilda (1921)
 Elton, Marjorie (1919)
 Endler, Enid Beryl (1921)
 Esp, Lilian (1921)
 Estcourt, John Frederick (1920)
 Euerby, Doris Margaret (1923)
 Evans, Dorothy Margaret (1922)
 Evans, Elizabeth Janet (1923)
 Evans, Margaret Alice (1919)
 Everett, Muriel Edith (1920)
 Everitt, Gladys Dorcas (1922)
 Fagan, Hester Jacoba (1921)
 Fairclough, Eileen Marian (1920)
 Fairclough, Gertrude Emma (1919)
 Fairweather, John Arthur (1922)
 Falkner, Dorothy Hazel Gladys (1920)
 Farmer, Gertrude Nora (1920)
 Farmer, Maitland Adam Ernest (1922)
 Farmer, Walter (1922)
 Farmer, Winifred Gladys (1920)
 Farmcombe, Dorothy (1922)
 Farnell, Ina (1919)
 Farr, Audrey (1920)
 Fazackerley, Grace (1919)
 Farnsides, Elsie (1920)
 Fell, Norah (1919)
 Fellows, Gladys May (1922)
 Felton, A. Vernon (1922)
 Fettes, Margaret I. (1920)
 Feurer, Winifred Mary (1923)
 Figgins, Ena May (1922)
 Figgins, Sheilah (1921)
 Fisher, Dora Mary (1921)
 Fisher, Doris (1919)
 Firth, Mildred (1920)
 Fletcher, Lilian Beatrice (1923)
 Fletcher, Winifred A. (1922)
 Flood, Clara Joy (1921)
 Flook, Elsie M. (1921)
 Flower, Amelia Matilda Beatrice (1923)
 Flower, Margaret (1920)
 Floyd, Eustace Cecil (1922)
 Folkard, Dorothy Beger (1922)
 Forbes, Dorothy (1920)
 Forbes, Molly (1923)
 Forbes-Harker, Barbara (1922)
 Ford, Elsie Jane (1922)

PIANOFORTE: TEACHERS—*Continued.*

Forde, Norah Woodfull (1922)
 Forster, Beulah (1919)
 Foster, Constance (1920)
 Fowler, Nellie L. (1919)
 Fowler, Violet Kate (1919)
 Foxhall, Percy (1922)
 Francis, Daniel Lewis (1919)
 Francis, Ethel Mary (1922)
 Franklin, C. Norman (1923)
 Franklin, Dorothy Gertrude (1922)
 Franks, Frederica H. (1920)
 Fraser, Florence Isabella (1923)
 Freeman, Margery Alicia (1920)
 French, Christine Dennis (1921)
 Fricker, Phyllis Lena (1919)
 Friend, Joan (1921)
 Frizzel, May (1923)
 Frost, Barbara Nancie (1920)
 Frost, Mildred A. (1921)
 Frost, Phyllis Marguerite (1922)
 Fry, Dora Winifred (1920)
 Fry, Edith Winifred (1922)
 Fryer, Dorothy Kathleen (1921)
 Fudge, Gladys F. (1921)
 Fuery, Mary Elizabeth (1919)
 Fulford, Horace Frederick (1920)
 Furnival, Ida Carrie J. (Mrs. W. R.
 Brandon) (1921)
 Furze, Lilian J. G. (1921)
 Fyfield, Eva W. L. (1921)
 Fynn, Eveline Nellie Gwendoline (1920)
 Galvin, Annie Marguerite (1922)
 Gambell, Doris Hughes (1922)
 Gammon, Amy Hilda (1921)
 Gandy, Evelyn Doris (1919)
 Gardner, Winifred Madeleine (1923)
 Garjulo, Elsie Elizabeth (1922)
 Garjulo, Gladys Jessie (1919)
 Garner, Margaret (1920)
 Garrett, Gertrude (1920)
 Garriock, Mary Agnes (1921)
 Gates, Catharine Mary Linda (1919)
 Geary-Grant, Olwen (1921)
 George, Beryl (1922)
 George, Hilda Ethel (1921)
 Germanay, Phyllis (1922)
 Gerrard, Gladys Mary (1923)
 Gibb, Agnes Hamilton (1923)
 Gibb, Irene Agnes (1920)
 Gilchrist, Marshall McLaren (1919)
 Gill, Bertha (1919)
 Gill, Elizabeth Bennett (1920)
 Gillard, Gladys Langhorn (1919)
 Gillatt, Doris Adelaide (1921)
 Gilmour, Annie (1923)
 Girdlestone, Phyllis Audrey (1923)
 Glennie, Agnes Mary (1923)
 Globe, Mabel (1923)
 Glover, Kathleen (1921)
 Glover, Wilhelmina (1920)

Gobey, Patience Flora (1922)
 Gollop, Marjory Lilian (1919)
 Gomersall, Audrey (1923)
 Gooch, Rosita Eunice Ellaline (1922)
 Goode, Percival Linscott (1922)
 Goodhead, Lilian May (1922)
 Goodman, P. Alice (1919)
 Goodwill, Muriel Ellen (1920)
 Goodwin, Nora Frances (1922)
 Gordon, Emily (1922)
 Gordon, Mary Rosalind (1919)
 Gore, Gertrude Annie (1919)
 Gorman, Kathleen (1921)
 Gotby, Talman J. M. (1920)
 Gough, John Charles (1920)
 Gow, Winifred Adams (1922)
 Gower, James William (1923)
 Gower, Margery (1919)
 Grant, Ann S. (1919)
 Grant, Dorothy A. I. (1922)
 Grant, Marjorie E. Hope (1921)
 Grant-Gillespie, Alexander (1920)
 Grasham, Hilda Isabel (1922)
 Gray, Charles Edward (1922)
 Gray, Helen Margaret (1922)
 Green, Bertha (1921)
 Green, Dorothy (1923)
 Green, Elsie (1921)
 Green, Ivy Unsworth (1919)
 Green, Thelma Collingridge (1919)
 Greenall, Frederick (1920)
 Gregar, Winifred Barry (1922)
 Gregory, Arthur Charles (1923)
 Gregson, Mabel Lillian (1922)
 Griffith, Gertrude (1923)
 Griffith, Catherine Mary (1923)
 Griffiths, Annie (1919)
 Griffiths, May (1921)
 Griffiths, Sarah Alice (1920)
 Grimshawe, Alice (1921)
 Gros, Louise (1919)
 Grubb, Arthur James (1919)
 Grubb, Selina A. (1922)
 Gruchy, Kathleen Maude (1921)
 Guillaume, Violet Amy (1920)
 Gwillim, Marjorie (1921)
 Gwynne, Una Willard Benson Gwynne
 (1922)
 Hackett, Hilda Mary (1922)
 Hacking, Ada (1921)
 Hackney, Cathie (1920)
 Haddelsey, Eileen G. (1922)
 Haddy, Freda Morrison (1923)
 Hadingham, Catherine Margaret Ga-
 brielle (1921)
 Hadland, Edith Mary (1921)
 Hadley, Liebe Eileen (1922)
 Hadow, Morna Elsie (1921)
 Hague, Elsie Victoria (1920)
 Hainsworth, Marion Alice (1919)

PIANOFORTE: TEACHERS—Continued.

Halcombe, Eleanor Mary (1919)
 Hale, Edith M. (1921)
 Halford-Degge, Charlotte (1921)
 Hall, Gladys Catherine (1919)
 Hall, Grace (1919)
 Hall, Mabel E. (1920)
 Hallett, Susanna Sophia Frances Imbert (1920)
 Halls, Edith Jane (1922)
 Halsey, Henrietta Myrtle (1919)
 Halton, Elizabeth E. (1921)
 Halton, Florence Margaret (1920)
 Hamerton, Ann Blowfield (1920)
 Hammond, Gladys E. P. (1922)
 Hancock, Kathleen (1922)
 Hannar, Florence Alice Norah (1923)
 Happell, Margery E. (1921)
 Harding, Kathleen Walton (1922)
 Harding, Vera C. (1921)
 Hardwick, Marjory Joan (1920)
 Hardy, Nellie Kendall (1920)
 Harfoot, Roma M. (1921)
 Hargreaves, Beatrice (1919)
 Hargreaves, Doris (1921)
 Harker, Lilian (1920)
 Harley, Edith Augusta (1919)
 Harlow, Victoria May (1920)
 Harmer, Sylvia Claire (1921)
 Harper, Amelia M. (1921)
 Harper, E. May (1922)
 Harper, Florence Melba (1919)
 Harpur, Henrietta (1921)
 Harris, Leonard M. (1921)
 Harris, Violet Belle (1919)
 Harrison, Edith Louise (1920)
 Harrison, Hilda (1922)
 Hartley, Irene (1919)
 Hartop, Marjorie Woollatt (1923)
 Harverson, Jean Frances (1919)
 Harvey, Emily (1922)
 Harvey, Irene Edith (1921)
 Hasler-Brown, Irene (1921)
 Haslett, Isabel (1923)
 Hastings-Sheridan, Ethel Maude (1922)
 Hatton, George Lewis (1919)
 Hatton, Sarah Aphra Carroll (1920)
 Haward, Evelyn Edith Pearl (1922)
 Hawarth, James Henry (1920)
 Hawkes, Alice Margaret (1923)
 Hawking, Mary Beverley (1922)
 Hawley, Charles Leonard (1921)
 Haworth, Elsie (1921)
 Hayes, Dorothy Frances (1920)
 Hayes, Elspeth (1921)
 Hayward, Mary Gwendoline (1922)
 Heap, Dorothy (1921)
 Heathcote, Katherine H. (1921)
 Heather, Hilda E. (1922)
 Hedgecock, Evelyn May (1922)
 Heelas, Alice Barbara Grant (1920)
 Heeler, Lily M. (1923)
 Hegarty, Winifred A. M. (1920)
 Heilbrun, Margaret R. (1920)
 Helm, Jennie (1921)
 Henderson, Jean M. (1921)
 Henderson, Marjorie (1920)
 Hendy, Ella C. (1919)
 Henniker, Dorothy A. (1921)
 Henry, Mildred (1923)
 Herbert, Frederick Austin (1921)
 Herbert-Jackson, Lillian Frances (1922)
 Hersey, Dorothy Maud (1920)
 Hetherington, Dora Maud (1922)
 Hewer, Gertrude (1921)
 Hewett, Irene Ann (1919)
 Hewitt, Ida Florence (1921)
 Heyhirst, Dorothy Prestwick (1921)
 Heyne, Bertha Marie (1919)
 Hibbert, Doris Ada (1922)
 Hickey, Clare (1919)
 Hicks, Kathleen E. (1921)
 Hicks, Mary Austin (1919)
 Hickson, Lilian (1920)
 Higgins, Daisy E. S. (1923)
 High, Edwin Charles (1922)
 Hill, Doris Winifred (1922)
 Hill, Dorothy (1922)
 Hill, Dorothy Ida (1919)
 Hill, Harold (1921)
 Hill, Ida Elizabeth (1921)
 Hill, Kathleen Mary (1920)
 Hill, Lily (1922)
 Hill, Martha (1921)
 Hill, Winifred Franklin (1921)
 Hilliard, Frances Kathleen (1923)
 Hillier, Evangeline O. (1922)
 Hills, Gladys Mary (1921)
 Hills, Madeline Clara (1922)
 Hillyard, Lilian M. (1922)
 Hilton, Jennie Morland (1922)
 Hinchley, Ethel (1921)
 Hincliff, Elsie Marion (1922)
 Hirst, Ethel Alice (1919)
 Hitchon, Alan (1919)
 Hoare, Eva Dorothy (1920)
 Hobbs, Marjorie Maud (1921)
 Hoddle, Elsie Newman (1923)
 Hodges, Norah Annie (1919)
 Hodges, Ruth (1920)
 Holden, Annie (1920)
 Holder, Gladys Mary (1922)
 Holder, Nancy Muriel (1923)
 Holdich, Grace Dorothy (1921)
 Holdich, Margaret Cowen (1920)
 Holland, Dorothy (1921)
 Holland, Ena (1919)
 Holland, Irene Spencer (1922)
 Holland, Lily Flora (1921)
 Holland, Muriel Mary (1921)
 Holt, Ethel Marjorie (1919)

PIANOFORTE: TEACHERS—*Continued.*

Holt, Jane Catherine (1919)	Isaacs, Rebecca Marjorie (1922)
Holt, Vera (1919)	Ivermee, Agnes (1921)
Holtthum, Dorothy (1919)	Izett, James (1922)
Honeyman, Lillias Davidson (1921)	Jacklin, Daniel (1921)
Honeysett, Emmie (1923)	Jackson, Amy (1920)
Hopkins, Kathleen Rose (1923)	Jackson, Arthur Vivian (1923)
Hopkins, Phyllis Kathleen (<i>née</i> Roberts) (1921)	Jackson, Elsie B. J. (1923)
Hopkinson, Florence (1922)	Jacques, Elsie May (1920)
Hopper, Alice M. (1921)	Jamart, Alice (1923)
Hopwood, Freda (1920)	James, Barbara Mary (1922)
Horner, Jessica Mary (1922)	James, George Arthur (1921)
Horton, Doris Mabel Adey (1922)	James, Gladys May (1923)
Horwood, Reita Laura Lewin (1923)	James, Irené Gwendoline (1920)
Hosegood, Gladys Mary (1922)	James, Kathleen Agnes (1920)
Hosking, Catherine Mary (1923)	James, Rebe (1923)
Houston, Stella Phyllis Langran (1921)	Janes, Eva Sceris (1920)
Houghton, Dorothy Muriel (1922)	Janes, Kathleen Florence (1922)
Houghton, Margaret Lilian (1923)	Jaques, Doris Lillian (1922)
Howard, Dorothy (1923)	Jardine, Margaret Little (1919)
Howard, Edna Clarke (1923)	Jardine, Mary Allerton (1921)
Howard, Vera (1923)	Jarrold, Constance Kate (1922)
Howells, Harold Gwyn (1921)	Jeans, Thomas Charles (1921)
Howgate, Grace (1921)	Jeffcoat, Lillian Mary (1919)
Howlett, Gladys (1921)	Jefferies, Anne Etheldreda (1920)
Howorth, Dorothy M. (1922)	Jenkin, Francis Mary (1923)
Howorth, Evelyn Mary (1922)	Jephson, Doris (1922)
Hoyland, Doris Elaine (1923)	Jeuchner, Florence (1923)
Huddart, Olive Mary (1919)	Johnson, Broxholm Ernest (1920)
Hudson, Doris Eleanor (1920)	Johnson, Mary E. (1921)
Hugh-Jones, Enid Mary (1923)	Johnson, Violet Irene (1922)
Hughes, Doris Winifred (1919)	Johnston, Mary Spreull (1922)
Hughes, Jennie (1922)	Johnstone, Sibell Duncan (1922)
Hughes, Margaret Elsie (1919)	Jolley, Mabel (1921)
Hull, Kathleen M. E. (1920)	Jones, Dilys Muriel (1920)
Hull, Stanley (1920)	Jones, Edith Thekla (1922)
Hull, Violet (1923)	Jones, Elizabeth May (1921)
Hulls, Harold Ranken (1922)	Jones, Gwen (1920)
Humphries, Ethel (1922)	Jones, Gwendoline Doris (1921)
Humphries, Margaret G. (1919)	Jones, John Handel (1919)
Hunt, Elsie M. (1922)	Jones, Lilian M. (1919)
Hunt, Ethel F. (1921)	Jones, Lillias (1920)
Hunt, Kathleen (1923)	Jones, Mary Josephine (1923)
Hunter, Edith Conyers (1920)	Jones, May (1921)
Hunter, Elspeth Carslaw (1923)	Jones, Phyllis (1921)
Hunter-Dickeson, Edith (1921)	Jones, Susannah Rosina (1920)
Hurran, Kathleen (1922)	Jones, Sydney (1920)
Hurst, Myra (1923)	Jones, Tudor Ceirioq (1922)
Hutchinson, Dorothy Mabel (1921)	Jones, William Bradwen (1922)
Hutchinson, Gwendolen Mason (1920)	Jones, Winifred Agnes (1922)
Hutchinson, Thyra Anna (1921)	Jordan, Elsa (1923)
Hutley, Ernest Vincent (1922)	Joslin, Nora Marion (1923)
Hutton, Andrew James (1922)	Judd, Kathleen Margaret (1922)
Hyams, Lilian (1919)	Judd, Margaret Evelyn (1920)
Idle, Amy (1923)	Just, Kathleen Searle (1922)
Idle, Winifred (1922)	Kaye, Gilbert (1921)
Iles, Clarice M. (1919)	Kehyaian, Florence Mary (1921)
Iles, Dorothy Josephine (1920)	Keirle, Dorothy Edna (1921)
Ireland, Vera Mary (1922)	Kemp, Ethel Mary (1922)
Irving, F. Mona (1921)	Kemp, Olive Mary (1919)
	Kennaway, Gray Lamont (1921)

PIANOFORTE : TEACHERS—Continued.

Kennedy, Elsie Agneta (1922)
 Kennet-Dawson, Margaret Hannah (1922)
 Kent, Frederica West (1920)
 Kent, Marjorie Gertrude (1920)
 Kerr, Mary Norah Isabel (1923)
 Kerr, Maud (1922)
 Kershaw, Dorothy Edith (1923)
 Kerswell, Ivy Alice (1920)
 Kilgour, Annie Louisa (1921)
 Killick, Ethel Marian (1922)
 Kimber, Alice Mabel (1919)
 Kimberley, Florence Lilian (1923)
 Kimmins, Dorothy Elizabeth (1920)
 King, Sheelagh (1919)
 Kingsley, Joan Cecilia Mary (1922)
 Kirkpatrick, Brenda Margaret (1923)
 Kitton, Freda (1921)
 Knight, Violet Edith (1921)
 Knowles, Frances Goddard (1921)
 Knowles, Isobel Searle (1919)
 de Kock, Alida Aletta (1921)
 Kram, Harry (1921)
 Kühn, Dina Marée (1922)
 Laar, Wilhelmina B. H. (1921)
 Lack, Madeline Ella (1921)
 Lacy, Edith Mary (1921)
 Lakeman, Edith Margaret (1921)
 Lamb, Elizabeth (1922)
 Lamb, Florence Mary (1923)
 Lamb, Jeannette (1921)
 Lambert, Olive Mabel (1919)
 Lamsdale, Kathleen (1923)
 Landsell, Dorothy Elise (1921)
 Langham, Winifred Anne (1923)
 Langley-Naylor, Marjorie Mary (1919)
 Lapworth, Phyllis Charlotte (1922)
 Lash, Jessie (1921)
 Lawlan, Millicent (1920)
 Laws, Barbara Marian (1923)
 Lawson, Jean (1921)
 Lawton, Elizabeth Farmer (1920)
 Leake, Eugénie Scanlan (1922)
 Lean, Alfred John (1919)
 Learmonth, Alice Isobel (1923)
 Leaver, William Russell (1923)
 Le Couilliard, Dorothy (1921)
 Lee, Mabel (1921)
 Leech, Dorothy (1920)
 Leeds, G. Margaret (1921)
 Leek, Lucy Asquith (1919)
 Lees, Elsie (1921)
 Leigh, Mary Constance (1920)
 Leighton, Colin James (1921)
 Leighton, Eleanor (1922)
 Levinson, Ray (1920)
 Lewis, Frank William (1922)
 Lewis, Margaret (1922)
 Lewis, May (1919)
 Lewis, Phyllis Mary (1922)

Lezemore, Ruth G. E. (1921)
 Lilliecrap, Mildred Spettigue (1919)
 Ling, Florence Miriam (1919)
 Little, Dorothy (1920)
 Little, Laura Ada Catherine (1923)
 Littlewood, Gertrude Mary (1919)
 Livermore, Florence Margaret (1919)
 Livock, Karl (1921)
 Lockwood, Irene (1922)
 Lodge, Marion (1920)
 Loft, Louie Iris (1922)
 Lokander, Hilda Ingeborg (1921)
 Lomax, Josephine Lilian (1923)
 Longworth, Annie (1919)
 Lount, Vera Louisa (1919)
 Lovick, Eileen Fanny (1921)
 Lowenadler, Rita (1919)
 Loxton, Constance (1921)
 Luke, Ernestine (1923)
 Loynes, William Henry (1921)
 Lyrette, Aline (1923)
 Lunn, Dorothy (1922)
 Lythgoe, Violet (1922)
 Macaulay, Margaret (1920)
 MacBrier, Constance Mary Dudley (1920)
 Maccallum, Jane Alice Montgomery (1920)
 Macdonald, Phyllis Estelle (1922)
 Macduff, Nivena Graham (1922)
 Macfarlane, Jessie Rattray (1923)
 Mackay, Christina (1922)
 Mackay, Duncan Morrison (1922)
 Mackinnon, Annie Aileen Robertson (1922)
 Mackinnon, Janetta R. (1923)
 MacLaren, Jean Lorimer (1923)
 Macmillan, Dorothy (1920)
 MacPhee, Eleanor Alexa (1920)
 Maddison, Margaret Joan (1923)
 Maddock-Brew, Eileen (1919)
 Maguire, Emma Beatrice (1919)
 Makin, Dorothy (1921)
 Maloney, Stella Kathleen (1922)
 Manley, Gertrude Clara (1921)
 Mann, Elizabeth Grayston Smith (1921)
 Mann, Ethel Francis (1919)
 Mannington, Isabel Gertrude (1922)
 Manson, Netta (1923)
 Margetts, Dorothy (1923)
 Markson, Ray (1922)
 Markwick, Grace Ellen (1920)
 Marquis, Ethel (1923)
 Marris, Sybil Margaret (1923)
 Marsden, Charlotte (1922)
 Marsden, Honoria Lois (1922)
 Marsh, Hilda Maisie (1920)
 Marshall, Doris May (1919)
 Marshall, Emily Doris (1922)
 Marshall, Violet May (1923)

PIANOFORTE: TEACHERS—*Continued.*

Marston, Olive (1923)
 Martin, Angela Mary (1922)
 Martin, Grace Muriel (1919)
 Martin, John (1921)
 Martin, Isabel (1919)
 Mason, Gladys Haughton Fane (1923)
 Mason, Muriel A. (1920)
 Mason, Olive Sylvia (1923)
 Masters, William Reginald (1922)
 Mather, Ernest Frederick (1921)
 Mathias, Lilian Stewart (1922)
 Matsukata, Hanako (1922)
 Matthews, Alfred Lane (1920)
 Matthews, Helen Edith (1919)
 Mattock, Clara Iris (1919)
 Mawditt, Edna (1922)
 Mayes, Winifride (1920)
 Mayhew, Althea G. (1921)
 McCaw, Matilda Lawson (1919)
 McClelland, Sybil May (1922)
 McClenaghan, Ernest Hazelton (1919)
 McConechy, Margaret Grant (1919)
 McConnell, Evelyn Blanche (1921)
 McDonald, Flora Daisy (1919)
 McDougald, Winifred Alice (1920)
 McDowall, Jeanie (1921)
 McDowall, Lily Graham (1922)
 McGavin, Margaret Howat (1922)
 McGill, Frances (1922)
 McGuire, Cyril Edward (1923)
 McIlwraith, Jennie Henry (1920)
 McIntosh, Kathleen Prideaux (1920)
 McKay, Inez Louie Creed (1922)
 McKibbin, Muriel Craig (1919)
 McLean, Annie St. Clair (1921)
 McMillan, B. Fiona M. (1922)
 McMorrin, Betty (1923)
 Meade, Marguerite R. (1921)
 Mearns, Chrissie (1922)
 Medd-Hall, Allan Edward (1922)
 Mein, Beatrice Mary (1919)
 Meldrum, Isabella Victoria (1923)
 Mellalien, William Norman (1922)
 Mellon, Christine Marion Tillstone (1921)
 Mellor, Dorothy West (1919)
 Melville, Betty Gilfillan (1920)
 Merrett, Hilda Rose (1922)
 Meyer, Jane G. T. (1922)
 Mill, Agnes (1922)
 Miller, Alice May (1921)
 Miller, Barbara W. (1919)
 Mills, Cicely Ruth (1921)
 Mills, Olga (1920)
 Milsum, Faith Deacon (1920)
 Milton, Adeline (1921)
 Minchington, Eustace C. (1923)
 Mitchell, Emily M. (1923)
 Mitchell, Laurie Winifred (1921)
 Mitchell, Mary Frances (1923)

Mitchell, Maud Emily (1920)
 Mitchell, Rosamund C. Ronald (1922)
 Mitchell, Victoria A. (1919)
 Mitchinson, Gladys Helena (1919)
 Mitham, Daisy May (1919)
 Mole, Alice Bertha (1923)
 Molony, Kathleen Margaret (1921)
 Monday, William George Edwin (1919)
 Monier-Williams, Hirâ Joyce (1920)
 Monk, Freda Constance (1920)
 Monk, Millicent Ruth (1920)
 Moore, Dorothy Grace (1921)
 Moreton, Robert Edmondson (1923)
 Morgan, Blodwen (1923)
 Morgan, Gwendoline (1920)
 Morgan, Gwyneth (1919)
 Morgan, Joseph (1919)
 Morgan, Rose Elizabeth (1921)
 Morley, Frederick John (1922)
 Morris, Clara I. (1923)
 Morris, Dorothy (1922)
 Morris, Jenny Singleton (1920)
 Mortimer, Helen Mary (1921)
 Mortimer, Sullivan Dean Thornton (1921)
 Morton, Ada M. (1922)
 Morton, Caroline Stewart (1922)
 Morton, Doris May (1923)
 Morton, Grace (1921)
 Morton, Isobel Jean (1922)
 Morton, Marjorie Beryl (1923)
 Morton, Thomas (1923)
 Moss, Nancy (1919)
 Mossop, William Douglas (1921)
 Mouat, Nancy Newman (1922)
 Moulder, Constance Phoebe (1923)
 Moulder, Daisy Maude (1921)
 Mouncestephens, Frances Winifred (1919)
 Mountain, Frances Kathleen (1922)
 Mountford, Beatrice E. (1922)
 Mowl, Helen (1922)
 Mullins, Evangeline (1923)
 Mullion, Margaret Clement (1920)
 Munday, Hilda Kathleen (1919)
 Mundey, Winifred Blanche (1919)
 Munro, Violet Alexandra (1920)
 Munton, Jeanie Marguerite (1921)
 Murphy, Kathleen Mary (1923)
 Murray, Grace Wallace (1921)
 Naismith, Nora (1920)
 Nash, Frances Anne (1922)
 Naylor, Evelyn (1920)
 Neall, Violet (1922)
 Neill, Edith Maud (1922)
 Neilson, Rose Elizabeth (1921)
 Nelson, Hetty M. C. (1920)
 Nesbitt, George Kemp (1919)
 Nest, Kathleen (1923)
 Neville, Dorothy Winifrede (1922)

PIANOFORTE: TEACHERS—Continued.

Newborn, Cicely (1921)	Parris, Maude Mary (1921)
Newington, Dora F. (1921)	Parsons, Dorothy Evelyn (1921)
Newsom, Edith Mabel (1920)	Pask, Amy (1921)
Newstead, Lilian Edith (1920)	Patchett, Mary Dixon Esain (1923)
Newton, Elsie Louisa (1922)	Patching, Ida May (1920)
Newton, Ethel Mary (1923)	Pateman, Ethel May (1922)
Niay-Darroll, Apolline Sara (1920)	Pattinson, Dorothy Eleanor (1919)
Nicholson, Gladys May (1922)	Pavey, Esther Hilda (1923)
Nicol, Elizabeth Mary (1923)	Pawley, Arthur John Allen (1919)
Nicol, Nora (1921)	Payne, Hilda Grace (1920)
Nield, William (1922)	Peace, Dorothy Helen (1922)
Nimerovsky, Judith (1923)	Peacock, Martin Alfred (1922)
Nineham, Beatrice E. (1919)	Pearce, Greta Osbaldestone (1922)
Noble, Letitia (1920)	Pearson, Albert Francis (1919)
Noblet, Nellie Rachel Holley (1921)	Pearson, Doris (1923)
Norfor, Avena Helen (1920)	Peel, Winifred Mary (1920)
Oakley, Doris Mary (1920)	Peers, Richard W. (1921)
Oberhuber, Rhoda Elizabeth (1923)	Pellow, Sybil Winifred (1921)
O'Brien, Vincent Paton (1923)	Pellow, Winifred Edith (1919)
O'Feeley, George (1920)	Pemberton, Harry (1922)
O'Ferrall, Sheila Mary (1919)	Perrins, Vera Kathleen (1922)
Ogg, Eva Helen (1919)	Perry, Helen Augusta (1922)
Ogilvie, Catherine Milne (1920)	Perry, Margery (1922)
Ogilvie, Thomas George (1920)	Peterkin, Rachel Helena (1919)
Oke, Richard Stanley (1922)	Peters, Agnes Mary (1922)
Oldman-Brownlee, Ruth (1923)	Peters, Louie Christine (1921)
Ollis, Maud Grace (1922)	Peters, Mary (1923)
Ommer, Maria W. (1921)	Petley, Edward L. W. (1921)
Osborn, Marjorie Gwendoline (1921)	Petley, Flora Mary (1923)
Ostler, E. Kathleen (1920)	Petree, Nancy Gwendolen (1919)
Ottewell, Emma (1921)	Peyton, Granuale Katherine (1920)
Ovenden, Gertrude Marion (1921)	Phillips, Alice Beatrice (1923)
Overend, Enid Clare (1919)	Phillips, Mollie (1921)
Owen, Dorothy (1922)	Phillips, Wilfred Hudson (1920)
Owen-Jones, Muriel (1923)	Phillips-Peard, Iris Eleanor (1920)
Oxley, Mabel (1923)	Pickering, Harry (1920)
Paddon, Audrey Eleanor (1923)	Picton-Jones, Hilda (1919)
Padgham, Alice Minnie (1920)	Pim, Audrey Wakefield (1923)
Paff, William Paul (1922)	Pimm, Grace Winifred (1922)
Page, Ethel (1921)	Pitt, Ethel Marjorie (1923)
Page, Grace Agnes (1920)	Pitt, Gladys Ellie (1921)
Pagett, Violet Mary (1919)	Plant, Muriel Dorothy Lockey (1921)
Pallett, Kathleen Sarah Calcott (1922)	Plummer, Mary Evelyn (1923)
Palmer, Irene Violet (1921)	Pollett, Olive May (1921)
Palmer, Muriel (1923)	Pollitt, Dorothy (1923)
Palmer, Muriel Gladys (1922)	Polwarth, Eleanore R. (1919)
Pamely, Elaine Flora (1921)	Ponsford, Lilian (1919)
Panting, Winifred Mary (1920)	Popplewell, Dora Elizabeth (1920)
Parfitt, John William (1921)	Porter, Barbara Bright (1919)
Parish, Doris Weaver (1921)	Potter, Doris Mary (1923)
Parish, Ida Wilson (1919)	Poultenay, Frederick Albert (1919)
Parker, Doris (1921)	Pousty, Marjorie (1921)
Parker, George (1919)	Powell, Audrey Sarah (1920)
Parker, Iss (1921)	Powell, Florence Ethel (1920)
Parker, John Reginald (1921)	Powell, Frances Mary (1922)
Parker, Nellie (1920)	Poynton, Muriel Rose (1919)
Parkes, Ernest (1921)	Prater, Elsie Doris (1921)
Parkes, Winifred (1921)	Pratt, Annie Amelia (1923)
Parkinson, Rhona Helen Evelyn (1921)	Price, Albert E. (1922)
Parr, Ethel Mary (1920)	Price, Clifford (1920)

PIANOFORTE: TEACHERS—*Continued.*

Price, Marie Violet (1922)
 Price, Pattie (1920)
 Pride, Phyllis Elsie (*née* Wedlock (1923)
 Primrose, Phyllis Mary Martin (1921)
 Prince, Daisy (1920)
 Procter, Olive (1921)
 Proudlove, Edith Annie (1921)
 Provan, Robert (1921)
 Pudney, Dorothy Grace (1922)
 Pugh, Myra Augusta Maud (1922)
 Punt, Madeline Esther (1921)
 Purcell, Laura (1923)
 Purdom, Gwendolen May (1919)
 Burton, Cicely Hilda (1920)
 Putnam, Esther K. (1921)
 Pybus, Albert Edward (1922)
 Pybus, Walter Hedley (1920)
 Pyne, Mary Gladys (1919)
 Quick, Thomas Stawell (1921)
 Quilliam, Queenie (1923)
 Quirke, Alethea Frances (1923)
 Radcliffe, Lillian Alice (1920)
 Radmall, Elizabeth (1922)
 Ralph, Albert Bernhard (1922)
 Ramsbottom, Florence Edith (1921)
 Ramsey, Eva Gladys (1919)
 Randall, Edna Frances (1921)
 Randolph, Susan Emily (1923)
 Rankin, Irene Keightley (1920)
 Ratcliffe, Gwyneth M. (1923)
 Raven, Olive Mary (1923)
 Rawding, William Earnshaw (1923)
 Rawlings, Grace (1919)
 Rayden, Marian Maude (1922)
 Rea, Helen (1920)
 Read, Vernon Sydney (1920)
 Reade, Madge (1920)
 Reed, Ruth Annie Norman (1919)
 Reed, May (1923)
 Rees, Agnes May (1919)
 Reeves, Winifred Mary Davison (1921)
 Reid, Agnes Day (1922)
 Reid, Annie Drummond (1919)
 Reid, Audrey Mary (1919)
 Reid, Margaret C. (1921)
 Rendell, Mary Louise (1923)
 Renny, Catherine Webster (1919)
 Renshaw, A. Winifred (1923)
 Reuben, Rita (1920)
 Reynolds, Alexandra Annie (1919)
 Rice-Oxley, Winifred Bowyer (1921)
 Richards, Doris (1923)
 Richards, Emma Florence (1920)
 Richards, Winnie (1919)
 Richardson, Enid Leonard (1921)
 Richardson, Flora Inez Aileen (1923)
 Richardson, Frederick Stanley (1922)
 Richardson, Helen Edith (1922)
 Richardson, Kathleen (1919)

Richardson, Mary S. H. (1919)
 Richardson, Vera Grace (1921)
 Richings, Lynda Mary (1922)
 Ricketts, Frances Malvina (1921)
 Rider, Edith (1922)
 Ritchie, Margaret Humphrey (1919)
 Roach, Mabel (1922)
 Roberts, Arthur Wesley (1921)
 Roberts, Bertha Maude (1920)
 Roberts, Daniel John (1920)
 Roberts, Dollis Renée (1921)
 Roberts, Elizabeth (1919)
 Roberts, Emélie (1921)
 Roberts, Gertrude Estelle (1919)
 Roberts, Helen Violet Sutcliffe (1919)
 Roberts, Mabyn (1919)
 Roberts, Mary Margaret (1922)
 Roberts, Phyllis K. (Mrs. Hopkins) (1921)
 Robertson, Dorothy J. (1921)
 Robertson, Henry Kinniburgh (1921)
 Robinson, Agnes A. E. (1921)
 Robinson, Dorothy H. (1921)
 Robinson, Edna Yetts (1921)
 Robinson, Gilbert Thomas (1921)
 Robinson, Leonard Woodroffe (1920)
 Robinson, Louie (1922)
 Roe, Marie Belas (1923)
 Rogers, Margaret E. B. (1923)
 Rogers, William Webster (1922)
 Rolfe, Frances E. (1919)
 Rollins, Beatrice Mary (1922)
 Rolph, Theresa Winifred (1919)
 Rootham, Clare (1921)
 Roper, Marjorie Helen (1922)
 Roper, Nellie (1922)
 Rosetti, Esta (1920)
 Ross, Esther (1920)
 Ross, Isabella R. (1921)
 Ross, Marion Scott (1921)
 Round, Lilian A. (1919)
 Rowe, Eugenie May (1923)
 Rowe, Josephine (1923)
 Rowland, Freda Margaret (1921)
 Rowles, Norah Jessie (1921)
 Royle, Phyllis Muriel Irene (1920)
 de Rozario, Amy (1920)
 Ruscoe, Beryl E. M. (1923)
 Russell, Elizabeth Mary (1921)
 Russell, Joyce Macaulay (1922)
 Russell, Margaret Josephine (1920)
 Russell, Marion Irene (1920)
 Russell, Phyllis Winifred (1919)
 Ryall, Muriel Louisa (1922)
 Sale, Miriam Doris (1920)
 Salisbury, Kathleen Irene (1919)
 Salmon, Dorothy (1923)
 Salmon, Lilian Victoria Doreen (1923)
 Sanders, Alan Diamond (1923)
 Sanders, Winifred Marjorie (1922)
 Sanderson, Madge Honor (1920)

PIANOFORTE: TEACHERS—*Continued.*

Sarginson, Irene Mary (1921)
 Sarson, Hilda May (1921)
 Satchwell, Renée (1919)
 Saville, Grace Mary (1919)
 Sawden, Olga (1920)
 Sawtell, Winifred Kate (1921)
 Sawyer, Netta May (1922)
 Sawyer, Stella Gulston (1922)
 Saxon-Mills, Joan (1923)
 Sayers, Hettie Esther (1919)
 Scammell, Beatrice (1919)
 Schenk, Dorothy (1921)
 Schneider, Dorothy Louise (1920)
 Schofield, Marion E. (1921)
 Scholes, Dora Wingate (1920)
 Schonhut, Frederick Albert (1922)
 Schurr, Mary Josephine (1921)
 Scillitoe, Albert E. (1922)
 Sclanders, Irene Mary (1920)
 Scobbie, Susan Niel (1921)
 Scott, Arthur H. (1921)
 Scott, Ethel Mary (1919)
 Scott, Florence Sylvia (1920)
 Scott, Thomas (1921)
 Scott, Winifred M. (1919)
 Scrivener, Elizabeth Doris (1922)
 Scrivener, Vera Kathleen (1921)
 Scroggie, Marjorie Elizabeth (1922)
 Sear, Clarice Hilda (1922)
 Semple, Isabella S. (1922)
 Serjeant, Doris (1922)
 Serrell, Doris Hilda (1921)
 Setter, Mabel (1920)
 Seymour, Alice Irene (1921)
 Shackleton, Edith May (1919)
 Shanks, Jean Crichton (1923)
 Shanks, Kathleen Clara (1922)
 Sharman, Evelyn (1920)
 Sharps, Doris (1922)
 Shaw, Agnes Mabel (1923)
 Shaw, Charlotte Alison (1921)
 Shaw, Daisy E. (1923)
 Shaw, Dorothy (1922)
 Shaw, Gladys (1923)
 Shaw, Helen Provan (1923)
 Shaw, Spencer (1920)
 Shaw, Undine Muriel (1921)
 Shearer, Evangeline (1922)
 Sheffield, Marjorie Perronet (1921)
 Sheldon, Nora Harriet (1919)
 Shelmane, Edith Margaret (1923)
 Shepherd, Joyce Marion (1921)
 Shepherd, Rosa Marjorie (1920)
 Shepperd, Millicent (1919)
 Sherborne, Marjorie Florence (1923)
 Shipman, E. Doris (1919)
 Shirtcliff, Edith (1920)
 Short, Irene Muriel (1923)
 Shortridge, Beryl Freda (1922)
 Sibbald, Helen Swan Porteous (1920)

Sidgwick, Mary Earl (1919)
 Simmons, Constance (1923)
 Simpson, Elizabeth Margaret (1919)
 Simpson, Elsie Millicent (1922)
 Simpson, Frances (1922)
 Simpson, Ida (1923)
 Sinclair, May Harvey (1920)
 Sissons, Ethel Mary (1919)
 Sissons, Winifred (1922)
 Skett, Gwendoline Mary (1921)
 Skinner, Kathleen Mary (1921)
 Slade, Marjorie Rosalind (1923)
 Slaney, Holly (1922)
 Sleight, Daisy Croft (1923)
 Small, Doris Violet (1922)
 Smalley, Dorothy Louise (1921)
 Smallwood, Helen L. (1919)
 Smawfield, Fred Owen (1920)
 de Smidt, Aimée Jessie (1920)
 Smith, Alice Mabel (1921)
 Smith, Cissy E. (1922)
 Smith, Constance (1919)
 Smith, Constance (1920)
 Smith, C. E. Muriel (1922)
 Smith, Dora (1919)
 Smith, Dora Constance (1922)
 Smith, Dorothy Gertrude (1921)
 Smith, Elfrida (1919)
 Smith, Elizabeth Daisy (1921)
 Smith, Ellen (1919)
 Smith, Elsie May (1923)
 Smith, Ethel Lilian (1920)
 Smith, Eva Mary (1923)
 Smith, Florrie (1919)
 Smith, Freda Mary (1921)
 Smith, Grace (1919)
 Smith, Gwendoline Clifford (1923)
 Smith, Jeanne Maude Herbert (1923)
 Smith, Jessie Mary (1920)
 Smith, Katie Cuthbertson (1923)
 Smith, Marion (1923)
 Smith, Mary (1923)
 Smith, Mary Hayland (1922)
 Smith, Maude V. Dodder (1919)
 Smith, Nora (1921)
 Smith, Rose Marie (1923)
 Smithies, Mary (1919)
 Smyth, Annie Scott (1922)
 Smyth, Dorothy Lilian (1921)
 Smyth, Mabel Florence (1920)
 Smyth, Wilma Watson (1922)
 Snare, Eleanor Vera (1923)
 Snelling, Ethel M. (1920)
 Snowden, Doris (1919)
 Snowden, Edna (1920)
 Snowden, Annie (1923)
 Sole, Phyllis (1919)
 Sortwell, Frances Elsie (1920)
 Southworth, Doris (1921)
 Spankie, Lisbel Edith (1919)

PIANOFORTE: TEACHERS—*Continued.*

Spanton, Christine Edith (1921)	Symonds, Maude Elizabeth (1921)
Sparrow, Herbert Donald (1920)	Tall, Sarah Constance (1922)
Spaven, Dorothy (1921)	Tannian, Margaret (1920)
Speirs, Margaret Louise (1922)	Tarbert, Jane Doris (1923)
Spence, Edith Lucy Auchie (1922)	Tarr, Irene Lily (1919)
Spencer, Annie May Ferguson (1919)	Taylor, Alesia (1921)
Spinney, Cecil Bontflower (1922)	Taylor, Beatrice Clara (1923)
Spinney, Marjorie Primrose (1920)	Taylor, Ella (1921)
Spragge, Muriel Ida (1920)	Taylor, Enid Annie (1922)
de Sprecher, Marguerite (1921)	Taylor, Joan Marie (1921)
Spurr, Kathleen Joan (1920)	Taylor, Lucy (1920)
Spurr, Muriel Franklin (1919)	Taylor, Lucy Marjorie (1920)
Stagg, Julia Mabel (1921)	Taylor, Maud Mary (1919)
Staincliffe, Miriam (1922)	Taylor, Wilfred Arthur (1920)
Stamps, Harold Holloway (1920)	Tempest, Annie Maud (1921)
Stanley, Eleanor Marion (1922)	Temple, Arthur Eustace (1920)
Stanley-Latham, Kathleen (1923)	Tench, Mary Eunice (1920)
Stapleton, Agnes M. (1921)	Terry, Lilian May (1923)
Staunton, Eileen (1923)	Terry, Lily (1923)
Stayner, Elsie (1921)	Tetley, Lorna (1922)
Steen, Doris Mamie (1920)	Tetlow, Arthur Stanley (1920)
Stephens, Marguerite Eleanor (1919)	Thatcher, Phyllis Helen (1921)
Stephenson, Grace Edith (1923)	Theed, Winifred Marion (1921)
Stephenson, Hilda Phayer (1921)	Thomas, Annie Constance (1920)
Stephenson, Kate (1919)	Thomas, Catherine Sibyl (1922)
Stephenson, Mabel (1922)	Thomas, Elsie Margaret (1920)
Stephenson, Richard Thomas (1922)	Thomas, Evelyn (1921)
Sterland, Ruth (1920)	Thomas, Susanna Gwenllian Boyd (1920)
Stevens, Kathleen (1921)	Thompson, Blanche Gertrude (1922)
Stevenson, Agnes Whitehead (1921)	Thompson, Helen Clara Ivy (1921)
Steward, James Henry Jubilant (1922)	Thompson, James Leonard (1922)
Stewart, Barbara (1920)	Thompson, Marjorie (1919)
Stewart, Charles Ernest (1922)	Thompson, Norah Davenport (1923)
Stewart, Charlotte Margaret (1923)	Thompson, Ruth Kathleen (1923)
Stewart, Margaret (1923)	Thomsett, Arthur Richard (1921)
Stewart, Margaret Jean Barclay (1922)	Thomson, Loveday (1919)
Stillwell, Marie (1922)	Thomson, Lucy (1922)
Stockdale, Margaret Mary Hagar (1919)	Thomson, Margaret (1920)
Stocker, Marian Laura (1920)	Thomson, Mary A. (1919)
Stokes, Dorothy Margaret (1920)	Thomson, Mary Lucy (1922)
Stokes, Muriel Frances (1923)	Thomson, Victoria (1921)
Stone, Cyril Hubert (1922)	Thorne, Gladys Bertha Malvin (1923)
Stone, Ethel (1922)	Thorpe, William Henry (1922)
Stone, Jessie Marion (1921)	Tibbits, Mary Louisa (1921)
Stone, Kathleen Mary (1920)	Tindall, Lily (1922)
Strachan, Elizabeth Jane (1923)	Tipper, Joan M. (1922)
Strange, Harvey Albert William (1923)	Tippett, Gertrude May (1920)
Stuart, Mary (1919)	Titchmarsh, Mary (1920)
Suffert, Elaine Rosamond (1919)	Tocher, Helen Lucie (1922)
Sullivan, Eileen Hart (1922)	Tomlin, Edith (1920)
Sullivan, Ethel (1919)	Tomlinson, Dorothy May (1923)
Summers, Kathleen Valmai (1920)	Tomlinson, Olive (1921)
Sumner, Mildred A. G. (1920)	Tonks, Kathleen Forsyth (1922)
Sumsion, Dorothy Roper (1922)	Town, Kathleen Mary (1921)
Sunderland, Elizabeth (1921)	Towns, Ena (1923)
Sury, Kathleen Minnie (1922)	Tregoning-Evans, Iris Mary (1922)
Suttle, Hilda Gladys (1921)	Trenchard, Loucinda (1922)
	Trimby, Cecilia Drummond (1920)
	Trotter, Jane Hamilton (1920)

PIANOFORTE: TEACHERS—Continued.

Troward, Mildred (1921)	Warner, Sybil Marguerite (1920)
Trowsdale, Dorothy Mary (1923)	Warr, Ethel (1919)
Tuck, Ethel (1919)	Warren, C. Phyllis (1921)
Tucker, Evelyn Isobel (1919)	Warrington, Marjorie (1919)
Tunbridge, Eileen Marjorie (1922)	Waterhouse, Dorothy J. (1922)
Turley, Dorothy Mayson (1923)	Waterman, Marjorie (1919)
Turnbull, Percy Purvis (1920)	Waters, Agnes Smith (1921)
Turner, Grace Marguerite (1922)	Waterton, Elsie Gladys (1923)
Turner, Jessie Kathleen (1921)	Watkins, Beryl Christie (1922)
Turner, Mabel (1921)	Watson, Mary E. C. (1922)
Turvey, Muriel Ladd (1921)	Watt, George Louis (1922)
Tutton, Doreen Phyllis (1921)	Watts, Hilda Mabel (1923)
Twells, Eileen (1920)	Watts, Ida Kathleen (1922)
Twomey, Eileen I. (1923)	Way, Janet Gillman (1923)
Tyler, Lilian (1922)	Way, Marie (1919)
Ulett, Albert Ernest (1921)	Weare, Osborne Edward (1922)
Underwood, Catherine (1919)	Wearing, Winifred Emily (1923)
Upton, Mabel Annie (1920)	Weaver, Philippa (1920)
Utley, Phyllis Mabel (1921)	Webber, Rhoda Catherine (1922)
Utley, Harold (1923)	Webster, Hilda (1922)
Vallance, Sylvia Grace (1923)	Wedlock, Phyllis Elsie (Mrs. Pride) (1923)
Vardy, Stella Marguerite (1921)	Welbourne, Elsie (1921)
Vaughan, Alfreda F. (1919)	Wells, Muriel Grace (1923)
Veitch, Netta Murray (1919)	West, Grace Dorothy Muriel (1921)
Vergette, Constance Marie (1920)	West, Jennie (1919)
Vickers, Dainie (1919)	Wharton, Hilary Mary Wharton (1922)
Vickers, Minnie (1919)	Whitaker, Dorothy Mary (1922)
Vigo, Léonie Mary (1923)	Whitaker, Florence (1920)
de Villiers, Tilly (1922)	Whitby, Florence (1919)
Vincent, Gladys L. J. (1919)	White, Bertha Amelia (1919)
Vine, Miriam (1921)	White, Gladys Florence (1920)
Vinnicombe, Ethel May (1919)	White, Harold Arthur (1923)
Virtue, Nita Mary (1919)	White, Katharine Anne (1920)
Vreede, Enid C. (1921)	White, Nora Kathleen (1921)
Wade, Hazel Louise (1923)	White, Phyllis Limrick (1923)
Wade, Mabel Beatrice (1921)	Whitehead, Selma (1921)
Wade, Wilfred (1922)	Whitehouse, Christina (1923)
Wagner, Beatrice Veniero (1923)	Whitemoss, Harry (1921)
Wagstaff, Joseph Stanley (1923)	Whiteway, Phyllis Mary (1919)
Waites, Margaret (1919)	Whiting, Phyllis (1922)
Wakefield, Harold (1921)	Whittaker, Dorothy (1923)
Walder, Audrey Mary (1919)	Whittaker, Olive Maud (1921)
Walgate, Marjorie (1919)	Whitton, Arthur George (1922)
Walker, Alfred (1919)	Whyte, Ethel Mary (1919)
Walker, John W. (1921)	Wicks, Hilda Marion (1921)
Walker, Mary Kathleen (1923)	Widdowson, Edith Rose (1919)
Walker, Rosetta (1921)	Wigner, Ruth Dorothy (1922)
Wallace, Amy Victoria (1921)	Wildgoose, Dora A. (1923)
Wallace, James Samuel (1920)	Wildgoose, Harold Davis (1922)
Wallis, Elaine (1920)	Wilkinson, Jane (1923)
Walter, Edith Florence (1922)	Williams, Audrey Sybil (1921)
Walton, Wilma Ethel (1919)	Williams, Elsie Torrington (1920)
Warbrick, Marion (1919)	Williams, Gladys May (1919)
Ward, Annie Iverna (1921)	Williams, Guendolen P. H. (1920)
Ward, Herbert Tozeland (1922)	Williams, Gwladys Mary (1920)
Warder, Vera Mary (1923)	Williams, Joseph Russell (1921)
Wareham, Alice (1920)	Williams, Mina Ellaline (1921)
Wareham, Margaret Pike McCall (1919)	Williams, Phyllis May (1922)
Warne, Alice Louisa (1922)	Williamson, Elsie Beatrice (1920)
Warne, Muriel (1922)	Williamson, Marjory (1922)

PIANOFORTE : TEACHERS—*Continued.*

Willoughby, Edna Lilian (1919)
 Wilson, Edith (1919)
 Wilson, Marjorie C. (1921)
 Wilson, Walter (1921)
 Windsor, Madeleine Wynne (1922)
 Winfield, Ethel Marianne (1920)
 Winter, Coralie Beryl (1921)
 Winter, Gertrude Mary (1921)
 Wise, Emily Mary (1922)
 Witt, Franziska (1920)
 Wood, Elsie (1919)
 Wood, Elsie Augusta (1922)
 Wood, Elsie Lawrence (1920)
 Wood, Gertrude Elizabeth (1920)
 Wood, Gladys Margaret (1921)
 Wood, Gloria Christobel (1920)
 Wood, Kathleen Marion Willoughby
 (1919)

Wood, Lucy P. (1922)
 Woodger, Muriel Josephine (1922)
 Woods, Cecilia Mary (1919)
 Woolverton, Millicent Deborah (1922)
 Worsnop, Elsie (1923)
 Wright, Dorothy Huntley (1921)
 Wright, Hazel Olive (1921)
 Wright, Isobel Scott Aitken (1923)
 Wyatt, Dulcie (1920)
 Wyatt, Ellen Margaret (1923)
 Wyeth, Robert John (1920)
 Wyness, Margaret Henderson (1921)
 Yarwood, Alberta May (1923)
 Yates, Kathleen (1920)
 Yeoman, Cecilia Elizabeth (1919)
 Young, Edna Marjorie (1921)
 Young, Joan Margaret (1921)
 Young, Sibyl (1922)

PERFORMERS.

1923) Adams, C. Isabel (1919)
 Altham, George (1923)
 Ayton, Vera Isabel (1922)
 Bagnall, Sybil Irene (1919)
 Barker, Ivy Alice Constance (1921)
 Baynon, Arthur John (1923)
 Belbin, Ida Pauline (1920)
 Bendle, Ivy (1920)
 Benn, Avis (1921)
 Bor, David (1921)
 Bowers, Hubert Lendon (1923)
 Braun, Julia Louise (1920)
 Brodhurst, Grace Brenda (1920)
 Brown, Elwyn (1922)
 Brown, Mabel Josephine (1920)
 Chapman, Dennis John (1921)
 Chipperfield, Florence May (1922)
 Cocks, Doris Rena (1919)
 Coghill, Rhoda Sinclair (1922)
 Cole, Winifred Eleanor (1922)
 Collier, Constance Alice (1923)
 Collins, Lina Simlie (1921)
 Connell, William Aston (1919)
 Constantine, Edward Norman (1921)
 Cook, Rene Margaret (1921)
 Cooper, Henry (1923)
 Cooper, Walter Thomas Gaze (1920)
 Corker, Marjorie (1922)
 Cowie, Catherine Isobel (1921)
 Davies, Dorothy Constance (1921)
 Davidson, Nannie (1921)
 Davies, Lilian Annie (1919)
 Davies, Marianne (1920)
 Davies-Adams, Augustus (1920)
 Dawn, Douglas (1922)
 De Boer, Marion (1923)
 Driver, Annie Florence May (1919)
 Drower, Olive Bertha (1921)
 Drury, Rosamunde M. (1922)
 Duff, Mary Grace Dornton (1923)

Dunn, James William (1921)
 Evans, Trevor (1922)
 Evetts, Ada Lilian (1922)
 Fardo, Dorothy Violet (1922)
 Fisher, Cornelius Archibald (1920)
 Forrester, Leon (1921)
 Germain, Hélène (1922)
 Gibbs, Harold Arthur Venting (1921)
 Goble, Elaine (1922)
 Goldsteen, Audrey V. (1920)
 Hadlow, Doris (1921)
 Harding, Una Marguerite (1921)
 Harris, Eva Mildred (1920)
 Harrison, Anita (1920)
 Harrison, Greta Pritchett (1920)
 Hill, Daisy Gwladys (1923)
 Hodgkinson, Emilie Helen (1919)
 Holloway, Marie Louise (1922)
 Horner, John Adam (1919)
 Hosken, Karl Pearce-Roberts (1922)
 Hoye, Cicely (1920)
 Hugo, Dorothy (1919)
 Hunter, John Henry (1923)
 Huxham, Phyllis Irene (1922)
 Hyman, Irene Valerie (1921)
 Imray, Alfred Harold (1920)
 Ison, Myra Eily Elizabeth (1923)
 Jenner, Ernest Albert Frederick (1919)
 Justice, Dorothy Gertrude Lilian (1921)
 Keyte, Frances (1922)
 Kington, Muriel Irene (1922)
 Lambert, Olive Mabel (1920)
 Leaman, Hilda Ada (1922)
 Lewis, John Islwyn (1921)
 Longmire, John Basil Hugh (1922)
 Love, Henry Victor (1920)
 Lovelock, William (1919)
 Ludwig, Violet (1922)
 Macqueen, Phyllis (1923)
 Makepeace, Margaret (1920)

PIANOFORTE: PERFORMERS—Continued.

Marshall, Clifford (1919)	Scott, Julia Burn (1919)
Marshall, Thomas (1920)	Shaw, Louis (1923)
Mayhew, Florence (Florence Edith Pitches) (1923)	Short, Gladys Lilian (1922)
McGregor, Christian Gillies (1919)	Sims, Sarah Alice (1922)
Mitchell, Marian (1922)	Sinker, Eileen Marjorie (1923)
Monk, Freda Constance (1923)	Slinger, Dudley P. (1921)
Monteith, Amy (1922)	Spencer, Arthur (1920)
Moorcroft, Margaret Francesca Beatrice (1920)	Spivey, Enid (1920)
Morgan, Lilian Violet (1919)	Suckling, Norman Charles (1921)
Paul, Leslie Douglas (1921)	Taylor, Leslie Bunting (1920)
Perman, Hazel Maude (1920)	Thomas, Olga Mary (1920)
Pickett, Helen Dorothy (1919)	Thomson-Price, Eveline (1923)
Pickles, John (1922)	Traub, Lena (1923)
Pitches, Florence Edith (Florence Mayhew) (1923)	Tucker, Dorothy E. (1923)
Pound, E. H. Joan (1920)	Vieitas, Judith (1922)
Randle, Dorothy (1923)	Wall, Phyllis (1921)
Rapkin, Grace (1922)	Webb, Freda Irena (1920)
Remington, Rose (1923)	Whitemoss, Harry (1923)
Ridgeway, Henrietta (1919)	Wilks, Marjorie Irene (1922)
Robertson, Rita (1920)	Williamson, Winifred (1923)
Rose, Edwin Campbell (1923)	Winter, Dulcie Rose (1920)
Roughton, Doris (1920)	Woodhead, Mary Winifred (1923)
Scott, Arthur H. L. (1922)	Wright, Lilian Gladys (1922)
	Wykes, Enid Ruth (1919)
	Yeoman, Cecilia Elizabeth (1920)

ORGAN.

Batts, Harry Vincent William (1921)
Black, Patrick Anderson (1919)
Boyle, Malcolm Courtenay (1921)
Cannon, Charles Percival David (1920)
Fearon, John Hammond (1921)
Moore, John Edward (1920)

Morris, Charles Bissill (1919)
Smith, May Goodhind (1921)
Tower, Katharine Frances (1921)
Veitch, William (1923)
Waller, Richard Andrew (1921)
Whittington, Charles (1919)

VIOLIN.

TEACHERS.

Andjelkovitch, Eileen (1923)
Attwater, Cicely Edith Mary (1919)
Bodilly, Frederick John (1922)
Botteley, Doris Evelyn (1922)
Brown, Norah (1919)
Cooper, Norah Denness (1919)
de Coppel, Yvonne (1922)
Cox, Marjorie Neville (1923)
Dalziel, James (1919)
Davin, Mary Maud (1921)
Dawson, Leslie Oliver (1919)
Dewar, Margaret Cecile Harford (1922)
Duce, Smith Anderson (1921)
Evans, Eveline Joyce (1919)
Ferguson, Agnes R. (1919)
Fettes, Margaret Ida (1921)
Fettes, Mary Elizabeth (1922)
Findlay, Muriel Annie Mein (1923)
Garrett, Alice Rosetta (1921)
Gregar, Gladys Granville (1923)

Gwynn, Ailwyne (1922)
Gwynn, Gwethlyn Mabel (1921)
Hannaford, Gwendoline Augusta (1920)
Harper, Dorothy (1922)
Hill, Sylvia (1922)
Horne, Dorothy Frances (1921)
Hunter, Netta Parker (1919)
Jewsbury, Gwendolyn (1922)
Knowles, Maud (1921)
Lindars, Julia Gladys (1919)
Lloyd, Morgan (1922)
McLeod, Christina Ramsay (1923)
Muirhead, Mysie (1920)
Murray, Kathleen (1922)
Murray, Madge Young (1921)
Pain, Evelyn (1919)
Percy Smith, Iris A. (1922)
Pirret, Violet Brown (1920)
Pitt, Edwin Arnold (1920)
Poole, Nancy (1921)

VIOLIN: TEACHERS—*Continued.*

Pusey, Violet (1923)	Wallis, Grace May (1921)
Rees, Nan (1919)	Walwin, Annie Dora (1919)
Rider, Nellie Gertrude (1919)	Wesseley, Rosa Kate (1923)
Smith, Cicely Frances (1920)	Whitaker, Walter Frederick Henry
Stephens, Coralie Joan (1919)	(1922)
Stevenson, Norah (1922)	Wood, Lena (1919)
Swain, Richard (1920)	Woodbridge, Lilian Elsie (1922)
Swanson, Walter Donald (1923)	Wright, Eileen Margaret Elizabeth
Tate, Phillis (1922)	(1921)

PERFORMERS.

Andrews, Eleanor Lucie (1922)	Parker, Constance Edith (1922)
Cave, Gilbert Cleveland (1921)	Pearce, William John Downs (1921)
Dill, Alice (1922)	Petts, Harold Foster (1922)
Hall, Gertrude Elizabeth (1921)	Reed, Kathleen Mary (1919)
Harris, Lena Mildred (1921)	Robley, H. Jean (1919)
Holmes, Mary (1921)	Schneider, Else Louise Freda (1921)
Hughes, Dora (1919)	Searle, Thurza E. M. (1922)
Hurd, Lilian Josephine (1923)	Siggers, Reginald Gordon (1923)
Iredale, Agnes Esmé Ashton (1921)	Silvester, Robert Henry (1921)
McLaren, Aileen Virginia (1922)	Spurgeon, Irene Stubington (1919)
McLeod, Margaret Skeen (1919)	Thomas, Blodwen Doris (1922)
Moore, Edna Muriel (1923)	Tobias, George (1923)
Mumford, Eileen Gwen (1921)	

HARP.

PERFORMER.

Roberts, Emelie (1920)

VIOLA.

TEACHER.

Batchelor, Honoria Maud (1919)

VIOLONCELLO.

PERFORMER AND TEACHER.

Crosse, Lionel Henry (1922)

TEACHERS.

Feldtmann, Joyce (1922)	Nunn, Walter (1922)
Jessop, Noela Olive Mary (1922)	Prenter, Kathleen Louisa (1923)

PERFORMERS.

Cameron, Douglas (1923)	| Phipps, Cecil Edward (1919)
Reece, Jeanne Gordon (1921)	

CORNET.

PERFORMERS.

Greenfield, Francis (1919)	Pursglove, John (1919)
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FLUTE.

PERFORMER.

Hill, Alfred W. (1921)

CLARINET.

PERFORMER.

Purcell, Patrick (1922)

HORN.

PERFORMER.

Hitch, John Cawdor (1922)

TROMBONE.

PERFORMER.

Coleman, William Hearn (1921)

MILITARY BANDMASTERSHIP.

Allan, William (1923)

Pay, Louis James (1922)

Coleman, Frederick William (1923)

Plater, Denis (1922)

Fairfield, Samuel (1920)

Taylor, Samuel (1923)

Green, Arthur C. (1922)

Watson, Bandmaster E. J. M. (1923)

Kitchenn, Wilfred (1921)

THEATRICAL CONDUCTORSHIP.

Almgill, Walter (1919)

| Beach, Lawrence Sidney (1923)

McLeod, Hermann (1919)

PIANOFORTE ACCOMPANIMENT.

Beckett, Thomas William (1923)

Pate, Jean Mary (1919)

Clayton, Joseph Wilfred (1920)

Petchey, William (1921)

Cyphus, Cyril Edward (1923)

Rees, Nan (1920)

England, Eleanor (1919)

Rogers, Irene Florence Kathleen (1919)

Ford, Donald (1921)

Sharpe, Ernest (1922)

Jones, William Ifor (1921)

Urquhart, Arthur Wilkinson (1923)

Lasker, Valli (1921)

Whitfield, Gladys Edith (1922)

MacCallum, Robert (1921)

Wright, Isobel Scott Aitken (1923)

AURAL TRAINING AND SIGHT SINGING.

Adair, Yvonne Madeleine (1922)

Dugdale, Louise Zillah (1921)

Attridge, Eva Mabel (1923)

Easson, James (1921)

Basker, Gladys Mary (1921)

Everitt, Gladys Dorcas (1922)

Bell, Nellie Mina Neville (1921)

Fleming, Jean Helen Margaret (1923)

Beynon, George Watkin (1923)

Green, Joseph Ernest (1921)

Bristow, Edith Mary (1922)

Hawkins, Imogene (1922)

Bucke, Lillian E. (1921)

Henton, Meanwell (1922)

Caldecott, Eileen Cecil (1921)

Hill, Emily May (1922)

Corby, Nancy H. (1922)

Hook, Constance (1923)

Dennison, Eva Mildred (1923)

Hooper, Charles William John (1922)

Dolby, Stephanie (1921)

Hunt, Arthur Ernest (1921)

AURAL TRAINING AND SIGHT SINGING—Continued.

Inglis, William (1921)	Rees, Nan (1921)
Keen, George Herbert (1921)	Rees, William (1922)
Keogh, Catherine (1923)	Scrivener, Vera Kathleen (1921)
Kinsey, Ella May (1923)	Smith, A. Lyon (<i>née</i> Wood) (1923)
Kirkpatrick, Brenda Margaret (1921)	Speirs, James Bain (1921)
McConechy, Margaret Grant (1921)	Walker, David Cargill (1921)
McIntyre, Hugh (1923)	Ward, Henry B. (1921)
Mercer, Ethel Frances (1921)	Willis, Harry Luther (1923)
Monk, Freda Constance (1922)	Wood, Agnes (Mrs. A. Lyon Smith) (1923)
Morley, Norah Constance (1922)	Wood, Kathleen Marion Willoughby (1922)
Murphy, Kathleen Patricia (1922)	Worthington, Alice Mary (1922)
Neville, Graham Charles Lionel (1922)	
Panchen, Charles (1923)	
Phillips, Arthur (1923)	

VOICE CULTURE AND CLASS-SINGING.

Bevan, Richard Tom (1923)	Lamont, Ewen (1923)
Bibby, Agnes (1922)	Meaton, Willie (1922)
Brook, Harry (1923)	Nicholls, George William (1922)
Cartwright, Clifford (1923)	Pugh, William James Frederick (1922)
Chesterfield, Margaret Sybil (1922)	Rees, Nan (1922)
Cooper, Harrison (1922)	Rees-Davies, Ieuan (1923)
Evans, Blodwen (1923)	Rushforth, Doris Clare (1922)
Francis, Frederick Ward (1923)	Wheeldon, Allan (1922)
Hogan, Mary Elizabeth (1922)	Williams, Ethel Margaret (1922)
Kelly, Mona Harrison (1922)	Worthington, Alice Mary (1922)

ELOCUTION.

PERFORMER AND TEACHER.
Barber, Ethel (1922)

TEACHERS.

Barrett, Marjorie (1922)	Gowen, Winifred Florence Louise (1922)
Beer, Hilda (1920)	Greenleaf, Irene (1920)
Bennett, Ida (1922)	Gregory, Constance Dorothea (1923)
Blake, Hilda Mary (1921)	Gulick, Mabel Maud (1921)
Bowie, Dulcie R. (1923)	Hammond, Doreen Mary (1921)
Brooks, Francis Thomas (1919)	Harris, Pinkus (1923)
Clark, Stella A. (1920)	Harris, Sidney Holson (1922)
Cleator, Emma (1923)	Hovenden, E. Madeline (1919)
Clements, Edith Elizabeth (1922)	Hudson, Gilbert (1923)
Cooper, Elizabeth Maud (1923)	Kalker, Helena (1920)
Cross, Lena Grace (1921)	Kittson, Lilian Rose (1920)
Crowdy, Muriel Ronalds (1921)	Lee, Susie (1922)
Curran, Vincent John (1919)	Mason, Fanny J. (1920)
Dane, Essex (1919)	Matthews, Aileen Elizabeth (1921)
Davies, Margaret Evelyn May (1922)	Matthews, Edith Evelleen (1920)
Denman, Millicent Ruth (1921)	Maynard, Annie Winifred (1922)
Dick, Annette May (1920)	Mede, Frances (1923)
Dixon, Richard Arthur Lee (1920)	Morgan, Llewellyn (1920)
Doe, Mary E. (1919)	Newton, Silvia (1922)
Edwards, Lilian Eugenia (1919)	Parr, Agnes Winifred (1920)
Faulkner-Mayall, Doris (1919)	Parry, Joseph Edward (1921)
Fawsitt, Muriel Morland (1921)	Pickersgill, Mary Gertrude (1920)
Fleming, Elsie Annie Elizabeth (1922)	Preston, Beatrice Parks Howard Army- tage (1921)
Fowler, Isa Stephenson (1920)	

ELOCUTION: TEACHERS—*Continued.*

Renno, Lilian Emily Constance (1920)	Stollery, Irene Flora (1921)
Ripper, Harold John (1920)	Tait, Mabel (1923)
Russell, Gwendolyn Florence (1922)	Tammadge, Frederick (1923)
Rutherford, Margaret Taylor (1921)	Tate, William Reginald (1922)
Sadler, Irene Winifred (1921)	Taylor, Gertrude Maud (1919)
Salomon, Joan Elsie (1923)	Thomas, Noëly (1923)
Seward, Dorothy Grace (1923)	Tricks, Nancy (1923)
Shadwell, Dorothy St. Clair (1923)	van Thal, Johanna Helena (1921)
Shutt, Lilius Elizabeth (1923)	Watson, Catherine Helen Bruce McKenzie (1919)
Shuttleworth, Roberta Nora (1921)	West, Annie Charlesworth (1920)
Smale, Phyllis Jane (1922)	Wheeler, Frank Chilcott (1923)
Smith, Margaret Ann (Mrs. Whitehead) (1919)	Whitehead, Margaret A. (<i>née</i> Smith) (1919)
Smith, Vera Mary (1923)	Wigglesworth, Harold Ernest (1921)
Stelling, John Adolphus (1921)	
Stevens, Douglas (1920)	

PERFORMERS.

Baxter, Christina Class (1920)
Culverwell, Beatrice Maude (1920)
Eldridge, Florence Esther (1919)
Gleave, Dieudonné (1923)
Lea, Grace (1922)
Mapley, Bessie (1922)
Mapley, Elsie T. (Mrs. Robinson) (1921)

Pack, Douglas Horatio (1922)
Reynolds, Hilary Frances Brough (1923)
Robinson, Elsie Theodora (<i>née</i> Mapley) (1921)
van Hulsteyn, Margaretha (1919)
Workman, Evelyn La Trobe (1923)

N.B.—SUCCESSFUL CANDIDATES ARE ADVISED THAT, WHEN USING THE LETTERS L.R.A.M. AFTER THEIR NAMES, IT IS NECESSARY TO STATE THE SUBJECT AND CLASS FOR WHICH THIS DISTINCTION IS GAINED.

This leaf to be detached and used as Entry Form.

NO LETTER IS NECESSARY WHEN SENDING THIS FORM AND FEE.

Royal Academy of Music.

LICENTIATESHIP EXAMINATION.

APPLICATION TO ENTER FOR EXAMINATION.

Name in Full (Please PRINT. If a lady please state Miss or Mrs.).

Home Address.....

London Address (if known).....

Subject for Examination..... *

(State above whether entering
as teacher or performer.)

Signature of Candidate.....

Date.....

If exemption from either or both papers is claimed, or from aural tests, in accordance with paragraphs 7 or 9, pp. 4 and 5 of Syllabus, please state the grounds on which such claim is made and (in the case of paragraph 9) give date of last pass in paper work or aural tests.

To the Secretary,

ROYAL ACADEMY OF MUSIC,
YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.

N.B.—Cheques should be made payable to THE ROYAL ACADEMY OF MUSIC, and crossed. Scotch and Irish Cheques should be made out for an additional sixpence to cover Bank charges.

If entering for the Examination a remittance of **Five Guineas** must accompany this Form, which must be returned by **June 30th** for the **September** Examination, **October 31st** for the **Christmas** Examination, or **February 7th** for the **Easter** Examination. No entry will be accepted after these dates unless accompanied by an extra fee of 5/- per Candidate, and no late entries can be accepted under any circumstances, after **July 12th**, **November 12th**, and **February 22nd**, in the respective periods.

FOR CHRISTMAS EXAMINATION.—Should the Candidate enter for Singing, Pianoforte or Violin and desire to make a request as to examination before or after Christmas, please write here "Before" or "After:" _____ Christmas.

* If entering as teacher—

"Certified that I shall be 18 years of age (Music), 21 years of age (Elocution)
on the date of my examination."

Candidates are requested to mention here the names of any examiners with whom they may have studied.

Royal Academy of Music.

Candidates from Scotland, the north of England, and the north of Ireland may, should they so desire, be examined in Glasgow—see page 4, paragraph 3.

The attention of Teachers and Candidates is drawn to the following features in the current Syllabus:—The passing in the *viva voce* Aural Tests is now compulsory in all subjects except VIII., IX. and X.—see page 4, paragraph 8, and page 7, paragraph 16.

Candidates holding the following British diplomas: Mus. Doc., Mus. Bac., F.R.C.O., are exempt from presenting themselves for Aural Tests.

Examinations are now held at Easter in addition to the other two periods—see page 3.

The times when Candidates may attend for Paper work are given on page 5, and for Aural Tests on page 7.

Complete lists of Licentiates can be had on application, see page 35.

J. A. CREIGHTON,
Secretary.

March, 1924.